2002

Musical and nonmusical influences in selected vocal works by Alexander Zemlinsky

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MUSICAL AND NONMUSICAL INFLUENCES IN SELECTED VOCAL WORKS BY ALEXANDER ZEMLINSKY

A Thesis

Presented to

The Faculty of the School of Music and Dance

San Jose State University

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

by

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May 2002

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ABSTRACT

MUSICAL AND NONMUSICAL INFLUENCES IN SELECTED VOCAL WORKS BY ALEXANDER ZEMLINSKY

by Barbara Detrick Swedlow

This thesis investigates selected vocal works by Alexander Zemlinsky. The songs discussed here are examined individually within their historical context, including those factors that influenced their composition (e.g., the poetry which Zemlinsky chose to set, as well as the emotional climate and the milieu in which he lived). A few songs are further discussed in regards to form and style, and are analyzed for the identifying compositional thumbprints that are characteristic of Zemlinsky and his vocal music.

A unique list of songs by Zemlinsky, arranged chronologically by year of composition and including the names of contributing poets, is found in Appendix 1. Appendix 2 includes selected poems of Rabindranath Tagore that Zemlinsky set in German translation in his *Lyrische Symphonie* (*Lyric Symphony*), opus 18.

ACKNOWLEDGMENTS

I wish to acknowledge my gratitude to the many people who have encouraged and supported me in bringing this thesis to fruition. Sincere thanks are due to Dr. Robert H. Cowden, Dr. William Meredith, and Dr. Tikey Zes for serving as members of my committee. Each made a unique contribution. I am tremendously grateful to Dr. Cowden for the time he devoted to reading the numerous drafts of this effort as well as for his guidance and suggestions. Finally, I wish to extend special thanks to my husband, Jon, for his time and patient effort in aiding me to bring this thesis to its culmination.

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INTRODUCTION

Alexander Zemlinsky (1871-1942), recognized by some musicologists as one of the most original and innovative composers of his time, is a name that often surfaces when his works are compared with those of his predecessors, such as his well-respected mentor Johannes Brahms,[1] or other forerunners, who include Robert Schumann,[2] Richard Wagner,[3] and Anton Bruckner.[4] Zemlinsky's work is often contrasted with that of his contemporaries, such as Richard Strauss[5] and Franz Schreker.[6] Zemlinsky's name also appears in connection with his teachers, Anton Door, Johann Nepomuk Fuchs and his brother Robert,[7] and with the music of his students, such as Arnold Schoenberg,[8] Erich Korngold,[9] Richard Specht,[10] and Arthur Bodanzky.[11] Yet most of Zemlinsky's works are hardly known today. Nevertheless, Zemlinsky scholar Horst Weber notes that, excluding his occasionally heard operas, the composer's Lieder, over one hundred in number, occupy the greatest space in his musical canon.[12] For that reason alone, they are worthy of examination.

This thesis investigates both the personal and professional life of Alexander Zemlinsky, as well as selected Lieder. The dearth of available materials has made this task extremely challenging. Therefore, this effort relies heavily on the research of Antony Beaumont,[13] whose recent encyclopedic tome, *Zemlinsky*, provides a detailed investigation into the Viennese composer's life and includes information pertaining to musical, personal, psychological, and professional facets of his life. Unlike most other efforts, Beaumont's book is the first such investigation written in English.

Other studies of Zemlinsky and his works are in German, and while within the linguistic capacities of this writer, they often address distinct areas with which this thesis is not concerned. Instead, they illuminate subjects such as Zemlinsky's operas, his instrumental works, or his correspondence, supplying very little information regarding his Lieder or his professional life.

Although there is a recent wave of interest created in part by the recordings of Cord Garben and James Conlon, most printed materials are of an earlier era, in German, and are therefore difficult to obtain in the United States. The San Jose State University library offers little information, and recordings and scores held by other libraries are rare and not readily lent. With these limitations in mind, I have taken advantage of what is available at colleges and universities in the area.

CHAPTER 1

HISTORICAL PERSPECTIVE

Behind the stately façades of government buildings populated with toga-draped statuary, the Vienna of the 1860s and the Hapsburg Empire of Austria-Hungary were already slowly and quietly decaying with conservative dignity. And yet, ironically, the Vienna of the *fin-de-siècle* was to become one of the most fertile hotbeds of artistic and intellectual revolution. About to burst upon the new century would be innovations in "atonal music, Expressionist painting, modern architecture, sexology, [and] psychoanalysis . . ."[1]

New artistic influences were appearing that would form the spiritual womb as well as the actual birthplace for many burgeoning movements, be they political, philosophical, or musical, including the one from which the Second Viennese School would spring.[2] These new approaches, considered to possess a shocking character, provided the fundamental components necessary for radical change.[3] Hilde Spiel noted that 1900 Vienna was the location of "one of the most fruitful periods in modern history." She asserts:

> No greater period of aesthetic refinement and artistic achievement can be viewed in isolation. To explain its rise and decline, we should not merely define the social and political background of the time, but also delve deep into the past and follow a path, albeit a dwindling one, into the future. When attempts are made to describe the magical two decades in Vienna between 1898 and 1918, the reader is sometimes left wondering how that seemingly sudden flowering of talent came about.[4]

Buttressing Spiel's opinion, but focussing especially on new movements in music, musicologist Henry-Louis de La Grange notes: "As a living link between the past and the future, . . . two parties had divided musical life in the capital at the end of the

nineteenth century."[5] Both were deeply entrenched. The first was the old conservative system characterized by those who were extensively rooted, traditionally royal and religious, and often pompously superior. The second was considered to be outrageous, for daring to flaunt established convention and authority. The new outlook on life was the consequence of the turmoil from wars and the resulting influx of immigrants from Central Europe.[6]

Political groups who leaned away from the traditionalists and therefore considered themselves politically enlightened included the Pan-Germans, the Christian Socialists, and the Zionists.[7] Philosophical influences were represented by the Danish theologian Søren Kirkegaard, with his existential ethic and philosophy of life. Other members of the Scandinavian intellectual community included Swedish author August Strindberg, Danish poet Jens Peter Jacobsen, and Norwegian playwright Henrik Ibsen. Along with the Scandinavian authors who were searching for the psychological understanding of the human soul, the advocates of French Naturalism also influenced the intellectual climate of the Viennese intelligentsia.[8]

In art and literature, among those represented were the French Symbolists and the advocates of Jugendstil (art nouveau), including the Secessionists, in other words, those who had freed themselves from the constraints of social or religious morality, the very cornerstones on which the old school stood.[9] Revolutionary Jung-Wien authors such as Hugo von Hofmannsthal and Arthur Schnitzler, as well as others, including Hermann Bahr and Richard Beer-Hofmann, were influential.[10] In 1897, a defiant painter, Gustav

Klimt, founded the Secessionists.[11] Egon Schiele and Expressionists Oskar Kokoschka and Wassily Kandinsky, both avant-garde artists, represented radical changes as well.[12]

Around 1900, especially in Germany, a reaction against Naturalism made itself apparent. Literary Naturalism in France and the Scandinavian countries must not be confused with the academic Naturalism found in Germany and Austria at the end of the nineteenth century.[13] Anti-Naturalistic trends, which announced themselves as part of the avant-garde movement, were oriented against stiff academism and were not at all concerned with the type of Naturalism found in Western and Northern Europe. In general, a reaction to the movements by the Modernists of Vienna and other German-speaking areas was not discernable.[14] Therefore, before World War I, composer Zemlinsky did not hesitate to set the words of Naturalist authors or those of the Belgian Symbolist playwright Maurice Maeterlinck to music. Zemlinsky did not concern himself with the philosophies of German, French, and Scandinavian Naturalist poets. He set their works in German translations and disregarded them as a refreshing innovation in contrast to German Naturalism. Likewise, the lyric poems of Richard Dehmel and Detlev von Liliencron of the Ansorge-Verein für Kunst und Kultur (Ansorge League for Art and Culture) of Vienna were also considered to be acceptable material for musical settings.[15]

Most Viennese citizens were hardly aware that their city, the Austrian capital, had become the locale of an emerging avant-garde musical trend. Three composers comprised the center of the new Wiener Schule, commonly known as the Second Viennese School: Arnold Schoenberg, Alban Berg, and Anton Webern.[16] At its head stood Zemlinsky, unrecognized as the master of the Viennese School despite his

influence on Schoenberg and his proselytes.[17] It would be interesting to trace the musical hereditary lines of composers such as Mozart, Haydn, Beethoven, and Schubert, the forebears through whom these new trends became apparent. The transition for Zemlinsky from the traditionalist Wiener Tonkünstlerverein (Musician's League) to the rebel Ansorge-Verein, which later became the Verein für Kunst und Kultur (League for Art and Culture), provided the composer the opportunity to take decisive steps in his creative development. Descended from a long line of earlier composers and teachers, Zemlinsky provided the seminal influence that spanned the space between late Romanticism and the advent of the twelve-tone serial row.[18] Although a "Secessionistic style" was hard to identify in music, there was a break with the past that bordered on the radical, including the music of Gustav Mahler, who was ridiculed by Viennese newspaper critics for the audacious use of folk tunes and soldiers' songs.[19] He is perhaps the best-known musical iconoclast to dare to part with the traditionalists.

Zemlinsky, along with Schoenberg and others, was listed in Richard Specht's[20] 1910 article "Die Jung-Wiener Tondichter," written for the journal *Die Musik*. Although Zemlinsky's mentor and personal hero, Brahms, died in 1896, his legacy, along with that of Richard Wagner, continued to influence Zemlinsky's musical language. In his early songs, through most of opus 2, Zemlinsky employed conventional harmonic schemes and structures, although elements of his later stylistic hallmarks were already detectable in his instrumental work.[21]

CHAPTER 2

PERSONAL AND PROFESSIONAL LIFE

Zemlinsky stemmed from an unusual family background. He was born on 14 October 1871 of Jewish heritage in Leopoldstadt, a section of Vienna, which earlier had been a Jewish ghetto.[1] His Christian father, Adolf Zemlinszky[2]—a journalist and writer whose name will be spelled "Zemlinsky" hereafter—converted to Judaism in order to marry Clara Semo, a Jewess of Turkish extraction.[3] Aware of her son's musical gifts, Frau Zemlinsky nurtured her son's musical abilities. His father, an historian and author of several novels, would later collaborate with his son and Schoenberg in writing the libretto of Zemlinsky's first opera, *Sarema*.[4]

The young Zemlinksy, having displayed exceptional musical talent, was admitted to the Conservatory of the Gesellschaft der Musikfreunde (Society of the Friends of Music) in Vienna in 1884, at the age of twelve.[5] He studied piano with Wilhelm Rausch and Anton Door and harmony and counterpoint with Robert Fuchs. Zemlinsky also studied composition with Johann Nepomuk Fuchs and Franz Krenn.[6] Considered to be extraordinarily musically endowed, Zemlinksy remained as a pupil at the Conservatory for thirteen years. While a student, he was the recipient of numerous prizes and awards.[7] In 1892, the young composer's *Ländliche Tänze* (*Country Dances*), opus 1, a group of country waltzes for piano, was published by Breitkopf und Härtel.[8]

An account of Zemlinsky's early childhood can be found in the diary of Alma Schindler,[9] compiled while she was his pupil. After a lesson during which Zemlinsky castigated the young lady for being highly productive, but "unable to use [her] brain

properly,"[10] she asked him about his early years, beginning with the seemingly condescending question: "Coming from so poor a background, how did you succeed in becoming a musician? A profession that brings in so very little."[11] In her diary entry for Monday, 4 February 1901, Schindler reports:

> [Zemlinsky] learnt the piano by chance. The son of one of his father's friends, who lodged with them, was allowed to take piano lessons. And this friend let little Alex learn along with him. Naturally he soon surpassed the other. — He was given a teacher of his own, whose fee was 3 fl per month and high tea. Then came a dreadful period: wherever he was invited, he had to play "The Monastery Bells," "The Maiden's Prayer," etc. Mozart sonatas, which he knew by heart, were forbidden.
>
> Once the whole family was in a restaurant in the Prater, and the proprietor's daughter played a piece, "Maria," which moved all the guests to tears. His mother promptly borrowed the music, and he had to learn it. He so hated the piano that they had to carry him to it — he would have burst into tears.
>
> Later, at high-school [Hochschule], the teachers took note of him and advised his parents to send the boy to the Conservatoire. — They were persuaded they would save themselves the tuition fees. That helped. But they were mistaken. They had to go on paying for two years, for nothing. — Later, admittedly, he won scholarships, prizes etc., but until then he had to give lessons (morning, noon and night) for 60 fl . . .[12]

Nevertheless, what Zemlinsky considered to be drudgery at that time would provide a foundation for his later professional life.

In 1895, Zemlinsky assumed the leadership of the Polyhymnia Orchestra, "a semi-professional group of Conservatory graduates and undergraduates in which Schoenberg was one of the cellists."[13] They were to become fast friends, especially since Zemlinsky was only two years older than Schoenberg.[14] Zemlinsky instructed Schoenberg in the techniques of chamber music composition, and the grateful Schoenberg revered Zemlinsky as his only teacher.[15] According to de La Grange, the conservatory-trained Zemlinsky gave Schoenberg the only formal music lessons the younger composer ever had; these lessons included the study of counterpoint.[16] Schoenberg was to praise Zemlinsky later, saying "[He taught me] nearly everything I know about techniques and

the problems of composition."[17] Schoenberg, to demonstrate his gratitude and affection, made a piano reduction from the orchestral score of Zemlinsky's first opera, *Sarema*, in 1896.[18] They became even closer when Schoenberg married Zemlinsky's sister, Mathilde, in 1901. As we shall see, it was the depth of their friendship and the tutelage Zemlinsky provided Schoenberg, that were crucial to the formation of the Second Viennese School. When Zemlinsky became Schoenberg's teacher in 1893,[19] the two spent a great deal of time at cafes such as the Café Griensteidl, the Café Landtmann, and the Café Museum,[20] engaging in passionate discussions regarding music and its element.[21] Some of Zemlinsky's other students, including Bodanzky and Karl Weigl, often participated.[22] Possibly, during these interchanges between Zemlinsky and Schoenberg, who shared a common interest in numerological techniques and lettered motives, Zemlinsky developed his theories employing cabbala-like symbols and Schoenberg devised his twelve-tone row.

Another significant attachment had developed when Zemlinsky met the great composer Brahms in 1892 at a concert featuring the master's Quartet No. 3.[23] Brahms was present when the first movement of Zemlinsky's Symphony in D Minor and his Suite for Orchestra were performed.[24] In 1896, the master, impressed with Zemlinsky's abilities, recommended that the young musician enter a composition competition established by Brahms himself. Zemlinsky, following the stipulations of the contest, presented a "chamber work with solo wind instrument," which he titled "The Brahmsian Trio," opus 3, for piano, clarinet, and cello.[25] Zemlinsky took third prize and his piece was published by Simrock on Brahms' recommendation. By 1897, Zemlinsky's

Symphony in B-flat had been awarded the Wiener Tonkünstlerverein's coveted Beethoven Prize.[26] The work was premiered on 5 March 1899 at the Musikvereinsaal (Hall of the Music League) in Vienna.[27]

Zemlinsky's acquaintance with Brahms opened several doors of opportunity for the twenty-one-year-old composer. One of them was a membership in the prestigious Wiener Tonkünstlerverein.[28] This group, founded by Brahms, admitted Zemlinsky to membership in 1894.[29] The young man was chosen to be a committee member in 1897, and a vice president in 1899. The sitting president at that time was Richard Heuberger, a friend of both Brahms and Zemlinsky.[30] Cellist Friederich Buxbaum and Schoenberg, close friends of Zemlinsky as well, were also members.[31] Zemlinsky received further recognition for his compositional talents in 1896 by being awarded the Luitpold Prize for his opera *Sarema*. The opera was premiered in Munich on 10 October 1897 at the Hofoper, with Milka Ternina singing the title role.[32]

Es war einmal (*Once upon a Time*), Zemlinsky's second opera, was premiered at the Hofoper with Gustav Mahler on the podium 22 January 1900. Based on a play written in 1877 by the Danish poet Holger Drachmann, the work is based on a Scandinavian folktale. It was the German translation of Drachmann's play on which Zemlinsky's librettist, Maximillian Singer, built the text.[33] The opera, composed between 1897 and 1899, became one of Zemlinsky's most popular works; it was repeated twelve times during its first season in Vienna.[34] At the age of twenty-nine, it was obvious why Zemlinsky was already regarded as a bright star in the musical firmament of Viennese cultural life.[35]

Not everyone, however, was smitten with the young composer's new opera. Eduard Hanslick, a respected but conservative Viennese music critic, who found the opera's vocal parts declamatory and unmelodious, chided Zemlinsky for having yielded to Wagnerian influences. He complained further that "the orchestration [was] too sumptuous" and that Zemlinsky had composed "elaborate modest themes to excess."[36]

The rest of the local press seemed equally dissatisfied. A review in the magazine *Leipziger Zeitschrift* termed the first act of the opera to be "nothing more than an elaboration of the flower girls' theme from Wagner's opera, *Parsifal*."[37] Even Mahler, who wielded the baton on opening night, could not resist commenting on Zemlinsky's "incredible technique and lack of originality," accusing him in so many words of echoing other composers' banal clichés.[38]

Between 1900 and 1906, Zemlinsky occupied the podium at the Carltheater, often conducting operettas such as Heinrich Reinhardt's *Das süsse Mädel* (*The Sweet Girl*).[39] In 1901, Zemlinsky composed a piano work, *Fantasien über Gedichte von Richard Dehmel* (*Fantasies on Poems of Richard Dehmel*), opus 9, and a group of Lieder, *Irmelin Rose und andere Gesänge* (*Irmelin Rose and Other Songs*), opus 7 (see Appendix 1). Opus 7 was dedicated to the young Fräulein Schindler, fulfilling a promise Zemlinsky made to her the first time they met.[40] Zemlinsky conducted excerpts from his ballet *Triumph der Zeit* (*The Triumph of Time*), forming a suite entitled *Drei Ballettstücke* (*Three Ballet Pieces*).[41] Sadly, the work would never be completed. Zemlinsky had conceived the musical setting for this ballet as a re-enactment of an after-dinner incident, a lively exchange between Schindler and conductor Mahler regarding Zemlinsky's ballet,

Das goldene Herz (*The Golden Heart*).[42] This conversation occurred on 7 November 1901, the night they met for the first time, at the home of the Emil Zuckerkandls.[43] The work, when later submitted to Mahler for possible performance, was refused as unstageable.[44] Ultimately, Mahler's decision would profoundly affect Zemlinsky's professional life. It often appeared that Zemlinsky was nearly always one step behind Mahler in the progress of his career, seemingly by Mahler's design. Although it may not have been apparent at the time, the impact of his decision would be obvious later.

One cannot let the year 1900 pass without mentioning Zemlinsky's passionate entanglement with Alma Schindler, who would later become Mahler's bride. Zemlinsky and the young lady met at a dinner party in the home of mutual friends, the Spitzers, on 26 February 1900.[45] It was to be the beginning of a tempestuous romantic and pedagogical relationship, which would leave them both in emotional tatters before it ended.[46] Nearly two years later, having already pledged her life and body to Zemlinsky, save for the ultimate carnal forfeiture, Schindler precipitously ended their "understanding," having met Mahler, whom she married on 9 March 1902.[47] A ballet, *Triumph der Zeit*, which Zemlinsky had intended to dedicate to the young woman, resulted from the pain of their swiftly terminated relationship.[48]

In an effort to support his sister Mathilde and his newly acquired brother-in-law, Schoenberg, who had moved to Berlin, Zemlinsky penned several *Ueberbrettl* (cabaret) Lieder. Ernst von Wolzogen, theatrical entrepreneur, playwright, novelist, and author of the libretto to Richard Strauss's early opera *Feuersnot* (1900), instigated the Buntes Theater as a literary variété in Berlin in January 1901.[49] Wolzogen's chief aim was to

elevate the aesthetic level of the entertainment presented in his theater in comparison to other theaters in the area. Inspired by French cabarets of the 1890s, as depicted in the posters of Toulouse-Lautrec, Wolzogen began featuring songs of outstanding composers, along with first-rate poets declaiming their own works. His theater on the Alexanderstraße in Berlin was called the Ueberbrettl, in reference to the "boards" trod upon in the theater. Wolzogen chose the label for his presentations from the title of Julius Bierbaum's collection of light verse appropriately named *Deutsche Chansons* (*German Songs*), with the subtitle, *Brettl-Lieder*.

The Buntes Theater had its Viennese début at the Carltheater in May 1901, following much the same format as the presentations given in Berlin.[50] Zemlinsky composed three *chansons* and one duet for the Ueberbrettl, but only two solo songs for voice and piano survive ("In der Sonnengasse" [In Sun Street] by Arno Holz and "Herr Bombardil" [Mr. Bombardil] by Rudolf Alexander).

During this time, Zemlinsky also composed a mime drama with piano accompaniment to fulfill a commission from Wolzogen.[51] Entitled *Ein Lichtstrahl* (*A Way of Life*) and composed 8-17 May 1901, the date coincides with the time when Schindler recorded in her diary the physically close relationship between herself and Zemlinsky. It is presumed that she discreetly removed certain pages pertaining to the incident in order to maintain privacy when she edited her daily journals in 1962-1963.[52]

In 1903, Zemlinsky, with Wilhelm von Wymetal, a stage director, and the critic Paul Stefan, founded the Ansorge-Verein für Kunst und Kultur.[53] Other members included Franz Servaes, also a critic, and Moritz Frauscher, a bass at the Wiener Oper.

The group was named in honor of Konrad Ansorge, a composer-pianist living in Berlin, who had studied at the Leipzig Conservatory and later with Franz Liszt in Weimar and Rome. Ansorge taught for over five years at the Klindworth-Scharwenka Conservatory in Berlin (1898-1903), and later at the Prague Academy of Music.[54] He became famous for his "somber and introspective Lieder," which earned him the title, "The Maeterlinck of Music."[55] The Ansorge-Verein centered its repertoire on chamber music and Lieder, and was founded expressly for the purpose of "cultivating great art, old and new, preferably little-known."[56] Zemlinsky had been working on an opera, *Malwa*, and the ballet *Triumph der Zeit*, mentioned earlier, hoping to present them under the auspices of this group. He abandoned both projects on the advice of Mahler.[57]

Early in 1904, Mahler sent a note inviting Zemlinsky and Schoenberg to his Auenbruggergasse apartment in Vienna.[58] The message seemed intimidating because of the way it was worded: "Dear Herr von Zemlinsky! Wouldn't you be kind enough to pay me a visit one of these days? We need to discuss the matters which concern us face to face. Would you like to come and have coffee with us this afternoon? If so, please come at about two. Cordially, Mahler."[59] A suggestion to include Schoenberg seemed almost to be a postscript added as an afterthought.[60] Unfortunately, when the day arrived, Schoenberg, who had no great fondness for his host, got the conversation off to a bad start by boldly expounding on controversial musical issues, leaping "from paradox to paradox," thereby precipitating the explosion that inevitably occurred when one dared to contradict Mahler.[61] Schoenberg stormed out, and Zemlinsky, who was overcome with embarrassment, followed immediately behind. Mahler made it clear to his wife that

"those two boors" were never to set foot in his home again.[62] However, the edict was soon to be rescinded when Mahler inquired of his bride why "Eisele" and "Beisele" didn't visit any more.[63]

Zemlinsky was rehired to conduct operettas at Theater an der Wien in 1904, where he would remain until the end of that season.[64] He terminated his membership in the Tonkünstlerverein, having served as its vice president for four years.[65] At this time, he also disassociated himself from the Ansorge-Verein.[66] This led him to found the Vereinigung schaffender Tonkünstler in Wien (Society of Creative Composers in Vienna), with Schoenberg and others in 1904.[67]

The musicologist Guido Adler reforged and reconnected the weakened link between Zemlinsky and Mahler. Adler was interested in "extreme avant-garde" music, which did not raise him to any new heights of popularity with the traditionalists of the "old school."[68] It was also Adler, who, through his intercessory suggestion, made it possible for Mahler to serve as "honorary president" of the Vereinigung schaffender Tonkünstler that Zemlinsky and Schoenberg had so recently founded.[69] Surprisingly, Mahler accepted the honor. On 25 January 1904 the group premiered Zemlinsky's *Die Seejungfrau* (*The Mermaid*), based on Hans Christian Andersen's folktale, and Schoenberg's *Pélléas et Mélisande*, based on the Maeterlinck play.[70] The Vereinigung's aim, like that of the Secessionist "renegades," was to present the avant-garde music of the member composers and to make it accessible to the general public. At the time of Adler's proposal, Zemlinsky was the sitting president of the group, while Schoenberg served as vice president.[71] Although through Adler's manipulative move, the fledgling group was

provided with Mahler's powerful support,[72] the Vereinigung disbanded for lack of funding and closed its books on 11 March 1904.[73]

It was also during 1904 that Zemlinsky and Alma Mahler resumed their correspondence, which had been interrupted with the termination of the Schindler-Zemlinsky romance and her marriage to Mahler. Topics of discussion were discreetly limited to such noncontroversial, mundane matters as the birth of the Mahlers' second daughter, Anna Justine, and the expression of profound praise for Mahler's Symphony No. 3. Zemlinsky's latest operatic effort, *Der Traumgörge* (*George, the Dreamer*), begun at this time, was inspired in part by his unhappy relationship with Schindler before she became Mahler's wife.[74]

Eventually, the social milieu surrounding the Mahlers again included Zemlinsky and Schoenberg.[75] Zemlinsky had once again become an "acceptable" acquaintance, privy to Mahler's innermost musical circle.[76] He was even a visitor at the Mahlers' summer home Maiernigg when they were in residence[77] while vacationing at Gmunden am Traunsee.[78] His musical life continued in relative peace, and in 1904, he became the chief conductor at the Volksoper in Vienna.[79]

In December 1904, Adler tried to reorganize the Conservatory in order to convert it into a national school.[80] Adler's visionary plan would have appointed Mahler as its head, with Zemlinsky teaching conducting and Schoenberg lecturing in theory and composition. However, with a change of ministers of culture within the Austrian governmental hierarchy, the Conservatory became, instead, the Kaiserliche Königliche Akademie für Musik und darstellende Kunst (Imperial and Royal Academy for Music

and Performing Arts). As a result, Zemlinsky and Schoenberg went begging, while only Mahler was honored with a titular position on its governing board.[81]

Between his teaching and conducting duties at the Volksoper,[82] Zemlinsky had little time to compose during its season, and he began to follow Mahler's custom of leaving Vienna to visit the countryside during the summer. He was able to find the time to become engaged to Ida Guttmann, the younger sister of Melanie Guttmann, his former fiancee.[83] During the summer of 1905, while vacationing at Sekirn and at Gmunden am Traunsee,[84] Zemlinsky completed "Schlummerlied" ("Lullaby"), a setting for voice and piano of Richard Beer-Hoffmann's poem.[85] During the spring of 1906, though still employed by the Volksoper, Zemlinsky entered into negotiations with the Dresden Hofoper, which eventually came to nothing.[86] That summer, while vacationing at Rottach-am-Tegernsee, he revised and orchestrated the short score of Act II of his opera *Traumgörge*.[87]

The next year, 1907, a tumultuous year for Zemlinsky, began happily enough. In March and April, he completed two ballads for baritone and piano.[88] On 7 April he began work on a comic opera, *Kleider machen Leute* (*Clothing Makes the Man*),[89] setting a text by Gottfried Keller.[90] Ida Guttmann became Zemlinsky's bride on 21 June.[91] By August, Gustav Mahler had hired Zemlinsky as Kappellmeister at the Vienna Hofoper.[92] However, Mahler's contract at the Hofoper was terminated on 2 October,[93] and the promised première of Zemlinsky's opera *Der Traumgörge* went unfulfilled.[94] Zemlinsky was, nevertheless, able to complete five songs for voice and piano based on the poems of Richard Dehmel[95] (see Appendix 1).

During the summer of 1908, the love affair between Schoenberg's wife, Mathilde, who was also Zemlinsky's sister, and painter Richard Gerstl, was revealed.[96] In August 1909, Zemlinsky completed the operatic setting of Gottfried Keller's text, *Kleider machen Leute*.[97]

When Zemlinsky became forty years of age in 1911, he conducted eighty-six performances in seven months,[98] created a choral piece (*Psalm 23*), fulfilling a commission by the Viennese Philharmonic Choir,[99] and composed piano settings for four of the *Maeterlinck Gesänge* (*Maeterlinck Songs*).[100] While vacationing at Steinakirchen-am-Forst in Upper Austria, he completed the orchestral score of *Kleider machen Leute* on 14 August.[101] Later that same year, Zemlinsky orchestrated and conducted the premiere of the ballet, *Der Schneemann* (*The Snowman*). This ballet was the work of the eleven-year-old *Wunderkind* Erich Korngold, who had become Zemlinsky's student during the summer of 1907 at Mahler's recommendation.[102]

Having retired from the Volksoper in Vienna, Zemlinsky accepted the position of musical director at the National Deutsches Theater in Prague in 1911.[103] In July and August 1912, the Schoenbergs vacationed, with Zemlinsky as their host, at Karlshagen on the island of Usedom. By the end of the summer, perhaps because Schoenberg had little money or because Zemlinsky made little progress on the libretto of his new opera *Malwa*, Zemlinsky and Schoenberg were no longer speaking.[104] Upon his return to Berlin, Schoenberg wrote this letter to Zemlinsky:

> Perhaps it would be well if we were to avoid contact for a while. Maybe we shall soon calm down and resume friendly relations. That I did not say goodbye to you was perhaps odious. But believe me, if you had taken as much as one step, I would not have hesitated.

> . . . For that reason, I would like to say: my attitude to you remains as of old. I am grateful for everything you ever did for me. . . .[105]

Schoenberg's letter of reconciliation had its desired effect.[106]

The new season of the National Deutsches Theater began on 11 August 1912.[107] Zemlinsky signed a long-term contract with the publishing house Universal Edition in 1913,[108] and began the orchestral settings of the Maeterlinck songs, opus 13, completing nos. 1, 2, 3, and 5 on March 10.[109] By 18 July, two more songs from the same opus, nos. 4 and 6, were completed.[110]

Zemlinsky composed the stage music for Shakespeare's play, *Cymbeline*, beginning in the fall of 1913 until the end of 1914. He continued to conduct at the National Deutsches Theater, but assumed the directorship of the Prague Männergesangverein (Prague Men's Singing Society) in addition to his regular duties as head conductor the following year.[111] By 14 July 1914 World War I had begun, and on 23 May 1915 Italy declared war on Austria-Hungary.[112] For a time, performance of Italian music was forbidden in Prague, but the ban was lifted by October 18 when the National Deutsches Theater performed Giacomo Puccini's *La Bohème*.[113]

Eine florentinische Tragödie (*A Florentine Tragedy*) occupied Zemlinsky's creative muse for one year from March 1915 to March 1916. His String Quartet No. 2, opus 15, dedicated to his brother-in-law, appeared in March 1915.[114] July and August 1916 brought the completion of four songs for voice and piano, based on three Hofmannsthal poems and one Baudelaire poem[115] (see Appendix 1). *Die heilige Ente* (*The Holy Duck*), a libretto by Karl Michael von Lebetzow and Leo Feld, based on a comic tale concerning a mandarin who searches for enlightenment, busied Zemlinsky

from 1917 through March 1918 but was later abandoned.[116] From July 1919 through January 1921, he composed the opera *Der Zwerg* (*The Dwarf*), based on Oscar Wilde's play, *The Birthday of the Infanta*.[117]

In addition to his duties as music director of the National Deutsches Theater, Zemlinsky also taught conducting and composition at the German Academy of Music in Prague after 1920. At this time, the conductor-teacher found little opportunity to compose,[118] although in his tenured position at the National Deutsches Theater, Zemlinsky was able to premiere new works and revive previous productions.[119]

In 1923, the *Lyrische Symphonie in sieben Gesängen* (*Lyric Symphony in Seven Songs*), opus 18, was finished.[120] It consisted of seven songs set with piano accompaniment and redolent with the exotic incense of Rabinranath Tagore's Bengali poetry, set in English and translated into German.[121] This was followed by his String Quartet No. 3, opus 19, in 1924.[122] At the third International Society for Contemporary Music (ISCM) festival, held in Prague, Zemlinsky's *Lyrische Symphonie* for soprano and baritone soli and large orchestra was premiered on 4 June.[123]

Zemlinsky moved to Berlin in 1927, which was considered to be "a true center of new music."[124] He took the position of assistant conductor at the Kroll Opera, where Otto Klemperer was chief conductor and music director.[125] However, many of the brilliant young conductors there saw the seasoned conductor as part of the older generation. Above him were such famous luminaries as Furtwängler, Kleiber, Klemperer, Szell, Toscanini, and Walter.[126] Zemlinsky, too, felt the competition, for his last letter to Alma Mahler stated, "In such a crush it's no use having elbows, one also has

to know how to use them."[127] He left the Kroll Opera in 1930, a year before money matters and rising Nazi influence led to its closure.[128] Zemlinsky would never again hold another full-time position.[129] Although little information regarding this period of Zemlinsky's life has been found, we do know that he also held a post as a professor at the Musikhochschule in Berlin but was forced to resign.[130]

In 1929, six years after the publication of his *Lyrische Symphonie*, Zemlinsky's *Symphonische Gesänge* for low voice and orchestra, opus 20, appeared.[131] Texts translated from African-American authors were set in German (*Afrika singt: eine Auslese neuer afro-amerikanischer Lyrik*) (*Africa Sings: New Selections of African-American Poems*). Ida, Zemlinsky's wife of many years but ill for nearly seven, passed away of leukemia on 29 January 1929.[132] *Der Kreidekreis* (*The Chalk Circle*), opus 21, the opera for which Zemlinsky penned between the libretto based on Klabund,[133] was to be dedicated to his new wife, Luise,[134] for the two had exchanged marriage vows in a registry office in Berlin on 4 January 1930.[135] From July 1930 through October 1932, Zemlinsky was busy creating his new opera.[136]

The rise of the Nazi party in Germany precipitated Zemlinsky's return to Vienna in 1933.[137] Over the next four years, from June 1935 until he was forced to flee Austria because of the encroaching threat of war, Zemlinsky was able to bring his new opera, *Der König Kandaule*, based on André Gide's work of the same name, close to completion.[138] While still in Vienna, he secured engagements as a guest conductor in Russia and other locations.[139] In December 1937, Zemlinsky traveled back to Prague to conduct a concert of the Czech Philharmonic Orchestra.[140] He conducted a performance of *Carmen*,

commemorating the fiftieth Jubilaum of the National Deutsches Theater, in January of the following year.[141] The Austrian citizenry seemed oblivious of the increasing power of Nazism on the other side of its borders. On 11 March, Hitler marched on Austria without a shot being fired. After the Anschluss in Austria in 1938, Zemlinsky—a Jew by birth despite a later conversion to Christianity—chose to emigrate to the United States rather than endure the atrocities perpetrated on those who dared to remain behind.[142] His concern must have extended to his wife Luise, also born of Jewish heritage, as well as to his daughter, Hansi.[143]

In order to enter the United States, the Zemlinskys needed an affidavit of support. Not even his old friends Schoenberg or Alma Mahler-Werfel seemed willing to supply aid. Melanie Guttmann Rice, Zemlinsky's former fiancee, did send a check for $110, an amount which was not enough to verify her ability to support the composer and his family once they arrived in this country.[144] Zemlinsky was able to apply for admittance to Czechoslovakia on 7 May 1938, although acknowledging that while his wife was of Jewish heritage, he was of Aryan birth.[145] On 9 June, they were allowed to travel to Prague for four months for "noncommercial purposes."[146] Finally, on 10 September 1938, after many bureaucratic impediments, they were issued permits to travel to the United States.[147] Amid all of this anxiety and distress, Zemlinsky began to compose, sketching two songs based on Hans Bethge's *Die chinesische Flöte* and a quartet for string trio and clarinet.[148]

Valid U.S. immigration cards were issued on 11 November 1938. The Zemlinskys were able to fly to Rotterdam on 2 December to board the S. S. Statendam,[149]

but the journey to their new American home began on 14 December 1938.[150] Guttmann Rice met them in New York City, and with Felix and Trudi Greissle (Schoenberg's daughter by Mathilde Zemlinsky), Bodanzky, and other friends, they shared their first Christmas celebration in the United States.[151] Zemlinsky, who had abandoned all hope of learning to speak English, spoke to everyone in German by habit.[152]

His travail had not yet ended, however. By the spring of 1939, the Zemlinskys were suffering severe financial hardship, even to the point where suicide seemed a viable option.[153] Luise Zemlinsky's brother, Otto Sachsel, arrived from Europe, literally saving their lives by providing financial salvation. Zemlinsky was recovering from what he termed a "severe nervous disorder," and was persuaded to move to sunny California.[154] However, Sachsel was too ill to travel, and the subject of moving to California was dropped.

Zemlinsky applied for United States citizenship on 2 June 1939, and although his health was feeble, he attempted to begin composing again.[155] His former pupil, Bodanzky, arranged a meeting with Max Dreyfus, managing director of the publishing house, Chappell and Company. An agreement was negotiated by which Zemlinsky could compose under the pseudonym of Al Roberts. His marketing target was Tin Pan Alley, and in 1940, Chappell published *Three Songs* encumbered with awkward English translations[156] (see Appendix 1). Luise Zemlinsky was dismayed to discover that these editions bore her husband's true name rather than the nom de plume, and refused to acknowledge them as his works.[157] He agreed to compose pieces for school children for publisher Hans Heinsheimer. As a result of this arrangement, Zemlinsky presented a

hunting piece for two horns and piano and *Humoreske*, a rondo for wind quintet in B-flat major.[158]

The composer's health declined seriously; he suffered a cerebral hemorrhage exacerbated by arteriosclerosis and chronic hypertension.[159] Despite another minor stroke, Zemlinsky's condition seemed to improve gradually, and he spoke to Schoenberg of his plans to travel to California.[160] The League of Composers, which promoted works by refugees in America, programmed three of his songs at a concert at the Museum of Modern Art on 4 February 1940.[161] The growing interest in Zemlinsky's music seemed to improve his health.

The Zemlinskys moved to a new home in Larchmont, a rural area northeast of New York City.[162] When Zemlinsky's music was broadcast over WABC, Schoenberg cabled him, "JUST HEARD YOUR WONDERFUL SYMFONIETTA. HOPE IT IS THE BEGINNING OF YOUR AMERICAN SUCCESS."[163]

By now, the deterioration of Zemlinsky's health could no longer be denied, and on 15 March 1942, the doctor said "there was nothing more that he could do."[164] Zemlinsky's death in Larchmont, New York, went largely unnoticed by the musical world.[165] After his cremation, Zemlinsky's ashes rested beside those of his brother-in-law at the Ferncliff Cemetery in Ardsley, New York.

It was not to be his final resting place. The Austrian Ministry of Culture honored Zemlinsky with a gravesite in the Zentralfriedhof in Vienna in July 1985.[166] Later, in 1996, a five-pronged memorial by sculptor Josef Symon, commemorating the composer's life, was erected there.[167]

In 1989, Zemlinsky's widow established the Alexander Zemlinsky Fonds bei der Gesellschaft der Musikfreunde in Vienna. She further honored her husband in 1990 by creating the Alexander Zemlinsky Composition Prize in partnership with the Conservatory of Music of Cincinnati College.[168]

CHAPTER 3

DEDICATIONS

As is the case with many poets, artists, and composers, creativity has often been inspired by extreme emotion, both negative and positive. Like many of his peers, Zemlinsky bestowed recognition upon those people important to him by honoring them with the dedications of his musical pieces. An examination of these dedications may provide clues as to the inspirations that stimulated Zemlinsky's musical generosity. Beaumont states that "certain areas of Zemlinsky's life are still only partly charted,"[1] and that "[l]ittle is known of his childhood . . . [or of] his later years, when he no longer corresponded with Schoenberg or Alma Mahler."[2] The composer maintained no diary and collected press reviews only intermittently.[3] Beaumont informs us,

> He was a man of deeds, not words. Newspaper interviews were few and far between; his surviving correspondence, though copious, offers surprisingly little biographical information or clear insight into his artistic personality.[4]

Further, "Zemlinsky rarely transferred his innermost emotions to the piano, [although] his Lieder abound in refined colors and textures."[5] Moreover, the way he set the poems he selected reflects the subtleties and nuances found in their verses.

Beaumont notes that from an early age, the composer possessed "a voracious appetite for the opposite sex."[6] In a letter to Alma Schindler, Zemlinsky confided, "If ever you believed me to be a 'well brought up,' 'chaste' young man, then I must disillusion you. On the contrary, my last years have been wild, to say the least; I have also had disgustingly good 'luck' in this respect! I really can't understand why!"[7] This would lead

one to believe that the dedications found in his music might indeed provide a key to the seminal inspiration of his songs, which were the reflections of his emotional experiences.

> The composer, who was five feet two inches tall, felt himself to be anything but physically attractive. In 1901, while taking personal inventory, he noted: "Short and skinny (low marks; unsatisfactory, ß-). Face and nose: impossible; every facial feature: ditto. Hair too long, but that can be dealt with. I took an even closer look at myself in the bath (by your leave!!): no protuberances or deformities, muscle none too feeble, potency potential (Kraft—Fähigkeiten) astonishingly well developed! Everything else as outlined above. Hence summa summarum: hideous!!"[8]

Further, Heinsheimer of Universal Edition described him as having a "sharp . . . owl-like" face,[9] while another acquaintance mentioned that she "could never look at him without searching for his chin."[10] Beneath his bulging eyes protruded a large, triangular beak of a nose.[11] In addition, as a result of his weak constitution, Zemlinsky was rejected as unsuitable for military service. Sadly, because of his appearance, he was often the butt of caricatures in the Viennese newspapers. Nevertheless, without providing explicit documentation, Beaumont avers:

> In many senses an ascetic, he was in erotic matters an epicure who rode the wave of his sexual energy with abandon, wherever it might lead him. . . . Nowhere does Zemlinsky's carnally passionate nature manifest itself more explicitly or with greater *élan* than in his music. . . . Almost to his last breath, he exuded erotic charisma. Luise Zemlinsky recalled with an enigmatic smile that even the young American nurse, hired to care for the semi-paralyzed seventy-year-old, succumbed to his charm.[12]

In searching for the wellspring of his music, it seems likely that the inspiration for certain poems he chose to set in his Lieder arose from quite ordinary circumstances, while others were inspired by the *Sturm und Drang* of his *affaires de coeur*.

Among the grateful nods to teachers, colleagues, and family, are found such dedications as those of *Frühlingsbegräbnis* (*Spring's Ending*) to Zemlinsky's idol and mentor, Brahms,[13] and the *Vier Ballade* (*Four Ballads*) to his composition teacher,

Johann Nepomuk Fuchs.[14] Amid others represented is Helene Bauer, daughter of Cantor Jacob Bauer, for whose wedding to Rabbi Isidor Kahan, Zemlinsky penned a choral prayer of benediction.[15] Also present are the names of two well-known Lieder singers, Johannes Messchaert (*Turmwächterlied und andere Gesänge*, [*The Watchman's Song and Other Songs*]), opus 8, and Anton Sistermans (*Lieder* [*Songs*]), opus 2.[16]

Other recipients are remembered in instrumental works. Buxbaum became the dedicatee of the String Quartet no. 3, opus 19.[17] "Albumblatt: Erinnerung aus Wien" ("Album Page: Memories of Vienna"), a piano piece composed at the end of May 1895, was dedicated "to my dear pupil Catarina Maleschewski."[18] The piece is composed in E-flat minor, the "key of despair" for Zemlinsky[19] (see Table 1). Allusions to the prelude of Wagner's opera, *Tristan und Isolde*, and a quotation from Tchaikovsky's best-known song, "Nur wer die Sehnsucht kennt" ("Only Those Who Know Yearning"), complete the message, which expresses total despondency.[20]

Family names are also found. None of these designations denote anything more than Zemlinsky's wish to bestow honor and recognition or to demonstrate gratitude and/or familial devotion. Included in this group are the names of his parents, Adolf and Clara, the dedicatees of Zemlinsky's first opera, *Sarema*.[21] Also listed here is the name of Zemlinsky's friend, pupil, and brother-in-law, Schoenberg, to whom the String Quartet no. 2 was dedicated.[22, 23] Zemlinsky's sister, who was Schoenberg's first wife, is memorialized with the "high-unaccompanied violins, of the 'Mathilde in solitude' episode of the same quartet, thus endowing her with her own 'Mathilde' motive, the first four notes of which are A-H-D-E (A-B-D-E)."[24] We know that Zemlinsky's only child, Hansi

(Johanna Maria), born to the composer and his wife Ida on 8 May 1908, received as a gift from her father a Lied for voice and tambourine titled "Der chinesische Hund, oder der englische Apfelstrudel" ("The Chinese Dog, or the English Apple Strudel"). The song was presented to her when she was only nine weeks old, although sadly, a hearing deficiency prevented her from enjoying her father's loving efforts.[25]

Anna Norden, a family friend, and Siegfried Theumann, the second violinist in the Buxbaum Quartet, as well as Schoenberg, claimed the honor of being multiple recipients of the three more exuberant songs in opus 10.[26] Apparently, the secret of these songs lies in their dedications, all of which, save one, were suppressed for publication.[27] Presently, the list of intended recipients, along with the manuscripts of these works, are preserved at the Library of Congress.[28] This song cycle includes the rollicking "Ehetanzlied" ("Wedding Dance Song"),[29] "Meine Braut führ' ich heim" ("I'm Taking My Bride Home"), which was originally entitled "Hochzeitslied" ("Wedding Song"), and "Kirchweih" ("Church Fair").[30] The uniting theme of this opus lauds "the joys of partnership,"[31] but the third song, "Vöglein Schwermut" ("Melancholy Little Bird"), speaks of a lonely little bird who is "the only wedding guest still without a partner," a song Zemlinsky dedicated to himself. Privately, Zemlinsky felt that this opus was dedicated to Alma Schindler.[32] Considering what was about to occur between them, the lonely little bird seems almost prophetic.

Among the more mysterious of Zemlinsky's dedications is a "Fr. J. C." (possibly Ida Conrat), to whom Zemlinsky's *Gesänge*, opus 5, composed in 1896-7, was dedicated.[33] On 6 September 1897, and in fair copy, these same songs were later

rededicated to Melanie Guttmann. The inscription, "Meiner lieben Mela in Erinnerung an s. St.," ("For my dear Mela in memory of s. St.") remains unexplained.[34] She came very close to becoming Zemlinsky's bride,[35] though her sister, Ida, later became his wife. Among other ladies who were not dedicatees, but who could have been deserving recipients, were the famous Czech soprano, Jarmila Novotna, who was admired by Zemlinsky for more than her singing artistry, Klara Kwartin,[36] Milka Ternina,[37] and Maria Jeritza, who sang Marguerite in Gounod's *Faust* with Zemlinsky on the podium.[38] Zemlinsky's *Sechs Lieder* (*Six Songs*), opus 22, originally titled *Abendlieder* (*Evening Songs*), were composed in January 1934.[39] These Lieder were the composer's first creative efforts after his retirement,[40] and were dedicated to Eva Freund.[41] There is no further information on this dedicatee, and thereby she becomes another woman of mystery. The songs are settings of four texts by poet Christian Morgenstern and two succinct poems by Wolfgang von Goethe.[42] Fräulein Anna M., another puzzling recipient of Zemlinsky's attentions, lost her bid for musical immortality when the song "Der Traum," ("The Dream,") which, although originally dedicated to her, was withdrawn from publication and later published separately without the young lady's name attached.[43] Cord Garben informs us that the young recipient was none other than Anna Justine Mahler, the daughter of Gustav and Alma.[43A]

Providing proof for the old saw that true love is said never to run smoothly, Zemlinsky and Melanie Guttmann seemed always to be at the point of reconciliation. The daughter of a transport agent and a talented soprano, she apparently provided "shelter from the storms of [Zemlinsky's] self-avowed 'wild' lifestyle."[44] Schooled at the

Conservatoire in Vienna, where she and Zemlinsky presumably met, she was considered to be a good student though not a true beauty. Nevertheless, she offered the conciliatory comfort which Zemlinsky sought.[45] Later, they were betrothed. However, as a result of Zemlinsky's tumultuous romance with his student, Alma Schindler, the Guttmann-Zemlinsky relationship cooled.[46] Nevertheless, both Schindler and Guttmann regarded each other as rivals, competing for Zemlinsky's affections.[47] In fact, Schindler created a scene with Zemlinsky after a concert which he conducted for the Tonkünstlerverein when she became aware of Melanie Guttmann seated prominently in the audience.[48] Subsequently, when Schindler visited Zemlinsky's apartment to leave some of her compositions for Zemlinsky's perusal, she discovered that Zemlinsky's father had passed away and that Fräulein Guttmann, who answered the door, appeared to be running the household.[49] In 1897, when another period of dissatisfaction between Zemlinsky and Melanie occurred, the Lied "O Blätter, dürre Blätter" ("O leaves, withered leaves") appeared, as did the Lied "Der Tag wird kühl" ("The day becomes cool").[50] Written in F-sharp minor, Zemlinsky's key of anguish (see Table 1), the song was dedicated "to my Mela on parting."[51] Although she was not to emigrate to the United States until four years later,[52] it is safe to say that the six *Walzer-Gesänge nach toskanischen Liedern von Ferdinand Gregorovius* (*Waltz Songs after Tuscan Poems by Ferdinand Gregorovius*), opus 6,[53] and written in a Brahmsian style,[54] could be viewed as another of Zemlinsky's gestures of amity.[55] These Gregorovius songs exploit a D major / D minor polarity, which is also found in "O Blätter, dürre Blätter."[56]

According to Beaumont, the eight *Gesänge* of opus 5 related an unfolding of each development in Zemlinsky's repetitive pattern of "infatuation, conquest, and disappointment" in his relationship with Melanie Guttmann.[57] The Lied "Unter blühenden Bäumen" ("Under Blooming Trees"), which begins the second book of the opus, was probably composed in 1896, "at least nine months" before the other songs.[58] It was also published separately as a supplemental piece to the *Neue musikalische Presse*.[59] Although the songs in opus 5 are united neither by a continuous narrative thread nor a pattern of tonal relationships, they are centered "around an axis of D minor ('O Blätter, dürre Blätter') and D major ('Unter blühenden Bäumen'), a duality of grief and serenity."[60] This major-minor tonality is fundamental to the tonal structure of other Zemlinsky works, such as his String Quartet No. 2 and the Maeterlinck songs.[61] As in opus 2, these songs have been written at the same elevated degree inspiration.[62] "Unter blühenden Bäumen" is notable for "its irregular periodic structure and . . . sensitivity in matching textual nuance to harmonic tension," Beaumont asserts.[63] The fact that the original recipient of the dedication was Melanie Guttmann could be biographically important. This may also be true of the ensuing Lieder found in opus 5, book 2, "Tiefe Sehnsucht" ("Deep Longing"), "Nach dem Gewitter" ("After the Storm"), and the climactic, minor key Lied, "Im Korn" ("In the Field").[64]

Perhaps the deepest emotional attachment, short of marriage and having the farthest-reaching influence, was Zemlinsky's complex relationship with Alma Schindler. Both the composer and his student were emotionally needy, persistently self-indulgent, and passionate admirers of Gustav Mahler. Alma, later to become Mahler's wife,

certainly merited the dedication of an entire book of Lieder, and Zemlinsky did just that.[65] Even after the emotional chaos she caused in his life, Zemlinsky remained, nevertheless, emotionally drawn to her. The conflict was evidenced by the fact that his original intention was to dedicate *Ehetanzlied und andere Gesänge* (*Wedding Dance Song and Other Songs*), opus 10, to Melanie Guttmann. Nevertheless, he privately considered these songs to belong to Alma Schindler, especially the song "Selige Stunde" ("Blissful Hours"), which, Beaumont tells us, Alma had admired "for its sonorous seventh chords."[66] The titles of other songs in this opus provide a clue to the emotional ambivalence the composer was experiencing between 1899 and 1901 (see Appendix 1).

Schindler, the solipsistic, socially-elite belle of *fin-de-siècle* Viennese society, a gifted musician in her own right, met Zemlinsky at a dinner party at the home of mutual friends, the Spitzers.[67] Extremely impressed with the young composer, Schindler sent him a copy of her latest Lied, "Stumme Liebe" ("Silent Love"), based on a poem by Nikolaus Lenau.[68] Meeting again at the home of other mutual acquaintances, Hugo and Ida Conrat, Zemlinsky complimented Schindler on her talent.[69] To underscore his high opinion of her, he impulsively dedicated an entire volume of his songs to her.[70] This volume was *Irmelin Rose und andere Gesänge* (*Irmelin Rose and Other Songs*), opus 7, which was about to be published.[71] Though the songs had been composed several months earlier, Zemlinsky now found them strangely relevant.[72] To Zemlinsky, the young socialite personified Irmelin Rose, the princess of Ilyria, the subject of the fourth song.[73] See the text of opus 7, no. 4, below.

Seht, es war einmal ein König
Dem die Schätze reich gedieh'n.
Und der beste, der ihm eigen
Heiß mit Namen Irmelin.
Irmelin Rose,
Irmelin Sonne,
Irmelin alles, was schön war.

Schier von jedem Ritterhelme
Wehte ihrer Farben Schein
Und mit jedem Reim der Sprache
Klang ihr Name überein:
Irmelin Rose,
Irmelin Sonne,
Irmelin alles, was schön war.

Freier kamen scharenweise
Hergezogen zum Palast,
Und mit zärtlichen Gebärden
Klang ihr Schmeicheln ohne Rast:
Irmelin Rose,
Irmelin Sonne,
Irmelin alles, was schön war.

Doch Prinzessin Stahlherz jagte
All die Freier schnippisch fort,
Fand an jedem was zu tadeln,
Hier die Haltung, da das Wort.
Irmelin Rose,
Irmelin Sonne,
Irmelin alles, was schön war

Behold, once there was a king
whose treasure did him proud.
And his best possession
bore the name of Irmelin.
Irmelin Rose,
Irmelin Sun,
Irmelin, everything beautiful.

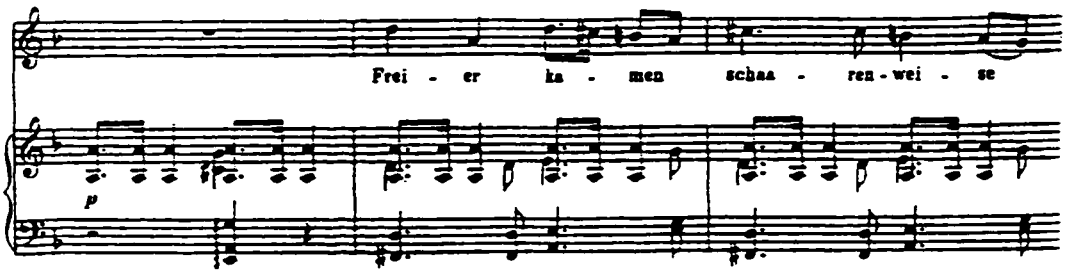
On every knight's helmet
fluttered her colours.
And with every rhyme in the language
her name chimed:
Irmelin Rose,
Irmelin Sun,
Irmelin, everything beautiful.

Wooers came in hordes,
drawn to the palace,
and with gentle expressions
their ceaseless flattery resounded:
Irmelin Rose,
Irmelin Sun,
Irmelin, everything beautiful.

But the steel-hearted princess chased
all her courtiers rapidly away,
found some fault in all of them,
here his stance, there his talk.
Irmelin Rose,
Irmelin Sun,
Irmelin, everything beautiful.[74]

Early in March 1900, Schindler ecstatically recorded the events of that evening in her diary: "Men hovered around me like gnats around a lamp. And I felt so fine as the queen. I was unapproachable and proud, spoke three cool words with each one . . . countless men had themselves introduced to me—it was a true triumph."[75] In setting Danish poet Jens Peter Jacobsen's cynical verses, Zemlinsky mirrored the fickleness of the haughty heroine

by capriciously shifting keys and modulating with rapidity. He uses a false tonic in A minor, moving to the true tonic key, F major, followed by F minor, G flat major, D major, and, finally, A minor.[76] Beaumont claims that one hears "her suitors march past in D major to the accompaniment of mock-military fanfares"[77] (see Example 1).



Example 1. "Irmelin Rose," Opus 7, No. 4, mm. 30-33.
Translation: "Wooers came in hordes."

Ironically, however, by the time "Irmelin Rose" and its accompanying songs appeared in print in the autumn of 1901, the intense affair was nearing its end. Only a few days before her first meeting with Mahler, Zemlinsky wrote angrily to Schindler: "I notice that you have never again mentioned the volume of songs that bear your name, and never told me, for instance, what your mama had to say. I conclude that you are carefully hiding them! . . . If that's the case, then I much regret having jeopardized your position."[78]

Earlier, she had left her teacher of six years, Josef Labor, in order to study composition with Zemlinsky.[79] It was a decision which had life-changing consequences for both the new teacher and his diligent pupil: for a turbulent love affair developed that often contained the psychological elements found on the battlefield of a love/hate

relationship.[80] Toward the end of March 1901, after a series of letters had been exchanged between Zemlinsky and Schindler, another missive containing this message arrived at her home:

> Your letter has stirred up something in me that I have kept in check for a long time, although I've often felt the urge to have it out with you. My love, you never miss an opportunity to emphasize how ridiculously little I am and have, how much there is that makes me unsuitable for you. Again and again, I've heard from you what people have said to you: I am frightfully ugly, I have no money, perhaps no talent, either, and also, I am dreadfully stupid! My pride is finally beginning to rebel! Don't be angry—I must get it all off my chest.[81]

It is worthwhile quoting this letter at length because it reveals Zemlinsky's forthright self-assurance and his intense indignation regarding the ways in which his emotions tormented him.

Later, at a time when the two lovers were enjoying a short period of blissful unity in the early part of May 1901, the autograph of *Ein Lichtstrahl* (*A Ray of Light*), Zemlinsky's mime drama with piano accompaniment, appeared. This coincided with the publication of *Ehetanzlied und andere Gesänge* (*Wedding Dance Song and Other Songs*) by Doblinger.[82] Beaumont writes:

> For this very period Alma later removed the pages from her diary, but vague allusions in Zemlinsky's letters indicate that this was the time when matters between them finally came to a head. There is mention of a performance of *Tristan*, during the course of which he and Alma came physically very close, and an evening chez Henneberg, at which they exchanged further intimacies. Neither at this time or later, however, was the relationship consummated. When Alma met Mahler in November 1901, she was, despite the gossip, *virgo intacta*.[83]

However, as noted above, the time came when her passion for Zemlinsky welled beyond the slippery brink of impropriety and nearly overwhelmed her.[84] These experiences continued until just before her marriage to Gustav Mahler. Although Zemlinsky had

climbed to "dizzy erotic heights," according to Beaumont, he nevertheless restrained his amatory impulses and thereby retained his "impeccable professionalism."[85]

They must have made an arresting couple, she towering above him with aristocratic bearing, dressed extravagantly, while he, shorter by comparison and dressed to the nines complete with fedora and cigar, strode beside her.[86] At the age of nineteen, Alma was alternately sensuous and flirtatious, vacillating between aloofness and approachability, and always voluptuous and statuesque. Further, she was aware of her physical attributes and their powers. Zemlinsky, by his own admission, was an avaricious admirer of her femininity, although time after time he felt as if he were her plaything. With Alma, that was often the case.[87] Marriage to Gustav Mahler brought an abrupt end to Zemlinsky's dual role as her teacher and would-be lover. Instead, he created a new role for himself, that of dear friend and confidante. Nevertheless, even after periods of discord, Zemlinsky continued to be emotionally devoted to her. In his composition "Ein Tanzpoem" ("A Dance Poem"), he painted a picture in sound and dance of his beloved friend.[88] The score, which was completed in 1904,[89] must have been "a token of his undying love for Alma," according to Beaumont.[90] By February of that year, Alma Schindler, now Mahler's bride, was more than concerned about the enforced isolation that her marriage to the demanding conductor had created. On 25 February she wrote in her diary, "If only I had the right to see Zemlinsky!"[91] The need was indeed mutual. Six years later, in 1910, remembering what their relationship had meant to him, Zemlinsky wrote to her, "When I recall a few bars of the ballet, particularly the opening, even now, I still recall their spirit, the spirit of those palmy days."[92] By 1904, according

to La Grange, Zemlinsky was already working on an opera, *Der Traumgörge*, based on a sad but romantic tale about a "young boy betrayed by his beloved."[93] La Grange asserts that, either intentionally or unintentionally, the composer, through his music, was recalling his "ill-fated love-affair" with Alma Schindler.[94]

Another of Zemlinsky's dedicatees, one who would become of lifelong significance to the composer, was Luise Sachsel. Born on 4 June 1900 in Galicia,[95] she auditioned in 1914 or 1915 at the National Deutsches Theater in Prague, where Zemlinsky was the general director.[96] The young girl, only fourteen or fifteen years old at that time, already wished to sing in the extra chorus. Zemlinsky heard her, and though not displeased with her lovely voice, told her to return in one year after studying singing. As he had instructed, she returned when the year was over. Zemlinsky, who said he was disappointed with the results of her tutelage, decided to teach her himself.[97] She enrolled in the Prague Conservatory in 1918 and did very well the first year.[98] However, during her second year, because of the death of her father and also because she had become her new voice teacher's lover, her marks quickly deteriorated.[99] Zemlinsky was twenty-nine years older than she, but, nevertheless, she served him devotedly. She protected her mentor/lover with the utmost discretion and destroyed any evidence that might have compromised Zemlinsky's reputation.[100] Her daily routine varied little, for she would join him on the Havlicekgasse, and together they would walk either to the Prague Akademie or to the Theater. Later, after rehearsals, the two would walk home together.[101] However, there must have been more to it than that. Beaumont tells us, "With Luise at his side, [Zemlinsky] . . . acquired a new fundament (Grundton), which he

himself described as 'deeply serious, yearning, ...'"[102] This newfound stability, coupled with the esteem with which he regarded his beloved, provided the inspiration for the *Lyrische Symphonie in sieben Gesängen* (*Lyric Symphony in Seven Songs*), opus 18, hereafter called *Lyric Symphony*.[103] The work is built on poems 5, 7, 30, 29, 48, 51, and 61, and selected from *Der Gärtner* (*The Gardener*), a German rendering of an English translation of Bengali poems by Rabindranath Tagore (see Appendix 2). Kravitt suggests that Lieder composers intuitively seek out poetry that reflects their own inner experiences.[104] In addition to satisfying that need, Tagore's poetry held the exotic appeal of distant India, which extended to both the Near and the Far East, a strongly attractive allure for many Viennese composers at this time.[105]

The premiere of this hymn of praise for his wife was to be given on her twenty-third birthday, 4 June 1924.[106] When she announced that she would be unable to attend the performance, Zemlinsky despaired. Her birthday present was to have been a surprise, presented in the manner in which Richard Wagner gifted the *Siegfried Idyll* to his Cosima. Only years later "did she understand that it [was] she of whom the baritone [sang]: 'I have caught you and wrapt you, my love, in the net of my love, in the net of my music.'"[107] Luise Zemlinsky later asserted that the work contained "private, autobiographical aspects."[108] It was she for whom Zemlinsky had set the Tagore poems. She was the dedicatee of his circle of songs.

Luise Sachsel, who had long been Zemlinsky's consort, continued to pursue an operatic career. This came to an abrupt halt on New Year's Day 1927, when she discovered that she was expecting his child. Anxious to avert what would obviously

become a scandal, because he was still legally bound to his wife, Zemlinsky insisted that the child be aborted.[109] Less than a year later, after Ida Zemlinsky's death on 29 January 1929, the composer and Luise Sachsel married at the registry office in Berlin on 4 January 1930.[110] As a wedding gift, Zemlinsky set about creating a new opera, *Der Kreidekreis* (*The Chalk Circle*), which is based on the Klabund play of the same name.[111] Zemlinsky had become involved in the metaphysics of numbers, which played a pivotal role in the creation of the opera.[112] He was also attracted to the exotic atmosphere afforded by the work's Chinese setting. Beaumont tells us, "As a wedding present, the play proved less than ideal. No doubt the choice was motivated primarily by the closing scene, in which Emperor and Empress unite in praise of the chalk circle, vying with each other in ecstatic expressions of endearment:

> Mein Mondkind! Mein Sonnenkind! Mein Schmerzenskind! Mein Herzenskind! . . .
> Dir werden alle Glocken Freude läuten! Dir werden alle Tage Glück bedeuten!
>
> (My moon child! My sun child! My child of pain! My child of love! . . .
> For you the joyful bells shall all resound! For you each day with fortune shall be crowned!)[113]

Hopefully, the ending of this opera betokened their life together as husband and wife.

Death took Ida Zemlinsky at the age of forty-eight after a long illness.[114] Her existence, as described by Beaumont, was "singularly drab and sunless."[115] Alfred Clayton makes an assertion found nowhere else: that Zemlinsky's opera, *Der Traumgörge* (1904-6), was a musical tribute to his first wife.[116] No song dedication is found to honor her, however. Rather, it appears that it was Antony Beaumont who chose an epitaph from among Zemlinsky's *Symphonische Gesänge* (*Symphonic Songs*), opus 20, composed in 1929, even though the author credited the choice to Zemlinsky.[117] Rooted

in African-American poetry and set pentatonically,[118] the poem was penned by Countee Cullen, and is entitled, "Ein totes braunes Mädel" ("A Brown Girl Dead").[119]

> With two roses on her breasts,
> White candles at head and feet,
> Dark Madonna of the grave she rests;
> Lord Death has found her sweet.[120]

So far as is known, Zemlinsky created beautiful songs to honor those whom he revered. Some of his songs were never finished, and surely there are others of which we are unaware.[121] Obviously, however, romantic entanglements or the lack of them, friendships and familial bonds, as well as professional connections, inspired Alexander Zemlinsky to compose and dedicate his music to those he found deserving.

CHAPTER 4

THE USE OF COMPOSITIONAL DEVICES IN SELECTED LIEDER OF ALEXANDER ZEMLINSKY

Historically, it has not been unusual for composers to encrypt initials or other coded clues into their compositions, thereby intentionally concealing their messages. Some composers have deliberately incorporated recognizable signals, which are as important to the structure of their music as any text which might accompany it. One of the reasons Johann Mattheson is well remembered is because he sought to demonstrate the emotional content inherent in certain keys.[1] Johann Sebastian Bach used a system of cabalistic textual analysis known as *Gematria*, in which numerical values replaced letters.[2] Robert Schumann evolved a coded musical system that was also based on *Gematria*,[3] immortalizing Countess Meta von Abegg with "a set of variations on the notes A, B, E, G, G."[4] Brahms adapted similar techniques, delighting in such statements as letter combinations such as F-A-F (*Frei aber froh* [Free but happy]) and F-A-E (*Frei aber einsam* [Free but lonely]) in his Violin Sonata, opus 108.[5] Some of the best known symbolical examples are the *leitmotifs* found in Wagner's operatic *Ring* cycle. Chords and tonalities, as well as other musical elements such as rhythm and instrumentation, are also often found to be of import in transmitting the composer's intent. In fact, it has been suggested that music itself is a language that, although its content may not be immediately discernible, can nevertheless be interpreted. Alban Berg left behind a score of his *Lyric Suite* bearing the markings that listed the work's "hidden numerical symbols." It offers "irrefutable proof" that even in the twentieth century, the incorporation and importance of such mental exercises or personal messages found in a composer's music

should be investigated,[6] rather than being dismissed as the irrational peregrinations of superstitious minds.

Apparently Alexander Zemlinsky often employed secret symbols to express his inner musical thoughts, thereby lending the deciphered symbols increased significance. Beaumont's examination has identified some of these symbols in Zemlinsky's music. In 1957 Heinz Stuckenschmidt, commenting on the use of such devices, wrote:

> Our predominantly emotional view of 19th-century music has suppressed our awareness of its symbols. Whoever draws attention to the existence of such phenomena is greeted with an undertone of condescension and contempt, as if people who indulged in such superstitious practices could not be taken entirely seriously. . . . [M]asters of such legendary repute as Pérotin, Guillaume de Machaut, Dufay and Josquin des Prez played outlandish and devout, glass-bead games of notation, but our later, emotional attitudes toward music have actively hindered their acceptance.[7]

Stuckenschmidt seems to advocate approaching what appear to be musical idiosyncrasies with an attitude of open-minded investigation before rejecting them as being valueless.

That Zemlinsky was not an anomaly among his musical peers is documented by the American musicologist Brenda Dalen, who revealed that Alban Berg had hidden personal mottoes in his *Chamber Concerto*.[8] The composer encrypted the names of Arnold Schoenberg (A-D-S-C-H-B-E-G), Anton Webern (A-E-B-E), and his own musical monogram (A-B-A-B-E-G).[9, 10] In the same piece, Berg bestowed this honor on Zemlinsky's sister, ascribing to her a "Mathilde theme" (A-H-D-E), which Zemlinsky had derived for her earlier. Berg caused the theme to disappear forty-seven measures after its inception, a concealed reference to the fact that she had died at the age of forty-seven, during the time that Berg was composing his chamber work.[11] Schoenberg also interspersed similar symbols into his work. In one case, he used a variant of Zemlinsky's

fate chord in the last movement of his Second Quartet.[12] Beaumont explains that Schoenberg incorporated musical symbols into several works composed "in the aftermath of the Gerstl affair."[13, 14]

> In the second of the piano pieces, opus 11, composed in the summer of 1909, the characters are assembled as if in one of Gerstl's contorted family portraits. . . . Zemlinsky's "self" motive rises sequentially to an impassioned climax, dragging his sister's theme, as it were, in its wake. The second chord . . . incorporates Schoenberg's initials, A S; and the pitches with which he surrounds them, G and D, can be read as representing the names of his children, Görgi and Trudi.[15]

The use of such devices demonstrates that Schoenberg's music mirrored his emotional concerns.

Gustav Mahler joined his fellow Viennese composers in the use of letter symbols. Noting the "increasing number of specialists who recognize their importance in Mahler's aesthetics," Edward Kravitt cites Donald Mitchell's assertion that the composer "presents puzzles—symbolist puzzles—in the opening movements [*Kindertotenlieder* and *Das Lied von der Erde*] that he resolves in the finales."[16] In the first movement of the latter work, Mahler constructs a symbolic motive (A-G-E-C) expressing "desperate protest" that reappears at the end of the work in the *Abschied* section, with the motive in reverse order (C-E-G-A).[17] To disregard the coded messages enmeshed in the fabric of a musical creation is to ignore the effort and the importance the composer has placed upon them. If nothing else, they offer a clue to the creative processes of the composer as well as his or her personality.

Throughout his biography of Zemlinsky, Beaumont has woven a brightly-colored thread pertaining to such symbolism, depicting the composer's fascination with it and its use in his music. For example, Zemlinsky employed a kind of numerology, perhaps

using as a source the information related to Jewish cabbala garnered from the religious ambiance of his early childhood. Beaumont defines cabbala as: "a study of the holy word, . . . which seeks to explain the creation as a process involving the ten divine numbers of God (Sefirot) and the twenty-two letters of the Hebrew alphabet."[18] With only this simple knowledge of the "secret wisdom of cabbala," Zemlinsky would also have been likely to be acquainted with the secular "layman's cabbala" practiced by numerologists and astrologers in Vienna at that time, rather than that derived from the concepts found in the systems of belief of various religious groups or in French symbolism.[19] His was a numerical, individualized system rather than the literary symbolism practiced by Baudelaire, Mallarmé, Maeterlinck, and other poets of the French school.[20]

Zemlinsky, who felt strongly that certain numbers were more propitious than others,[21] changed his birth year when he was twenty-eight or twenty-nine from 1871 to 1872, and his birthday to 4 October, having moved it forward ten days.[22] This latter date was later published in programs and reviews, but was not used on more official documents such as passports.[23] Beaumont explains Zemlinsky's logic and the use of numerology this way:

> The true date and false date are interrelated, namely, in that the sum of their integers is identical:
>
> $(1 + 4) + (1 + 0) + (1 + 8 + 7 + 1) = 4 + (1 + 0) + (1 + 8 + 7 + 2) = 23$
>
> Following numerological practice, this process of integer summation is repeated until only one integer remains, which is the secret or cardinal number, in this case:
>
> $2 + 3 = 5$

Thus the origin of the 2-3-5 sequence stands revealed. As it happens, the integer sum of 14, the day of Zemlinsky's birth, is identical:

$1 + 4 = 5$[24]

Beaumont further clarifies Zemlinsky's numerical interpretation using Hebrew letters as a guide (see Figure 1).

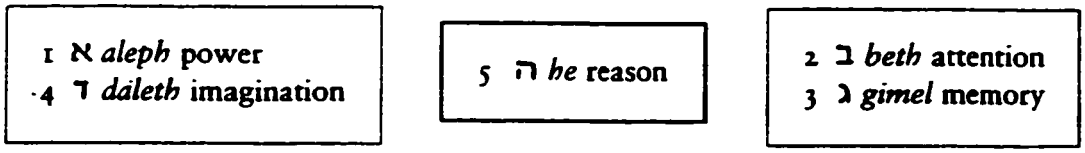


Figure 1. Hebrew Letters with Their Names and Attributes Demonstrating Secular Cabbala, with Two Numbers Converging on the Secret Number 5[25]

Beaumont notes, "According to secular cabbala, this convergence of two numbers on the secret number, 5, could be interpreted as [signifying] 'power of imagination,'"[26] surely a necessary attribute of an imaginative composer. The other three values (reason, attention, and memory) lend themselves to expression "as a metaphysical equation—Logic is the mother of imagination and awareness—a reflection of Zemlinsky's ideal of an equilibrium between expressive freedom and technical discipline."[27] As an example, by 3 July 1930, Zemlinsky's opera *Der Kreidekreis* (*The Chalk Circle*), intended as an homage to his second wife, was well on its way to being constructed through the use of the metaphysical aspects of numbers.[28] The piano score was finished on 8 October, with the completion of the orchestral score dated exactly one year later.[29] Boldly pencilled in an unknown hand on the cover of the piano score is the title of a book: "A. Raé, *Der Metaphysik der Zahl* (*The Metaphysics of Number*)." This is a reference to *Die Demaskierung der Zahl; ein Weg zum Erfolg* (*The Unmasking of Number; a Path to*

Success) by Alexander Raé, which had been published in Berlin in 1932.[30] Beaumont declares, "Whatever the connection between book and opera, there can be no doubt that number played a crucial role in the genesis of *Der Kreidekreis*."[31]

Zemlinsky also attached significance to the number 14.[32] Besides *Die Kreidekreis*, the scores of three other operas, *Kleider machen Leute* (*Clothing Makes the Man*), *Eine florentinische Tragödie* (*A Florentine Tragedy*), and *Der König Kandaules* (*King Kandaules*), were all begun on the fourteenth day of several different months.[33] Zemlinsky's cardinal number was 5, a number "sacred to both Jew and Christian," according to Beaumont.[34] This is significant because Zemlinsky was the former by birth and the latter by conversion. Numerologists believe that the number 5 possesses magical properties, Beaumont explains, "because it defines a perfect fifth," and in its inverted form, "defines the perfect fourth: the one is the inversion of the other."[35] In a combination of 3 (masculine) and 2 (feminine), 5 is the number of love; as 1 (origin) and 4 (material order), 5 is the number of power. Further, Beaumont notes, "According to the divine law of cabbala, the fifth Sefiroth or Quinquary represents strength or fortitude, that creative energy which sets the world in motion."[36] Moreover, he states, "Whether read as steps of the diatonic scale (2-3-5) or counted out in units of semitones [half-steps], the pitch class is the same."[37, 38] All of this would be only a mildly interesting curiosity if it had not affected the way the composer structured his music. As mentioned earlier, it may be that, while under Zemlinsky's tutelage, Schoenberg's long numerical discussions with his teacher and his fellow music students at the Café Griensteidl inspired his theories on the twelve-tone series.

Zemlinsky created another system, which used motives for identification of concepts and characters. In addition, he often relied upon numerical progressions, such as 2-3-5. Beaumont points out that: "Since the 2-3-5 is freely transposable, it clearly can bear no alphabetical connotation."[39] For example, if C represents the tonic as 1, the letter names in this sequence would read, D-E-G.[40] Zemlinsky sometimes transformed the 2-3-5 sequence into rhythmic values.[41]

Like Wagner's practice of associating characters with *leitmotifs* (leading motives), Zemlinsky also identified concepts as well as individuals motivically. However, unlike Korngold, who inscribed the motive of the "Joyous Heart," borrowed from Zemlinsky, on the frontispiece of his Sinfonietta, opus 5, Zemlinsky carefully guarded his hoard of symbols and ciphers.[42] Among the motives he employed, as described by Beaumont, were the "Fate" motive and chord, the "Fortune" chord, and the "World" motive. Those closer to the human psyche were the motives of "Self" and that of the "Joyous Heart"[43] (see Figure 2).

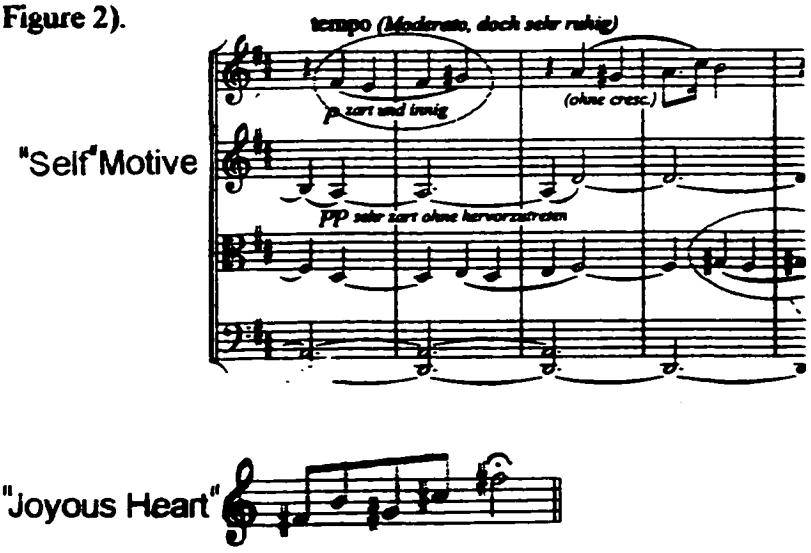


Figure 2. The "Self" Motive and the Motive of the "Joyous Heart"[44]

Görge of *Traumgörge*, for whom Zemlinsky's opera is named, is among the characters motivically personified in Zemlinsky's music.[45] As mentioned earlier, Mathilde, who was Zemlinsky's sister and also Arnold Schoenberg's wife, was also so immortalized[46] (see Figure 3).

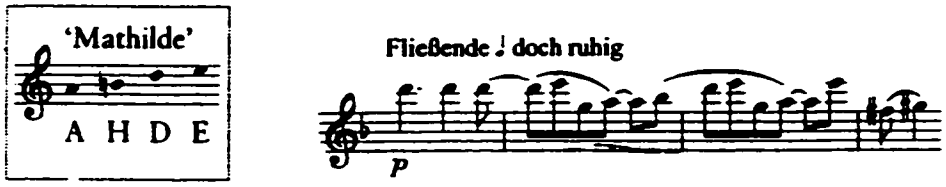
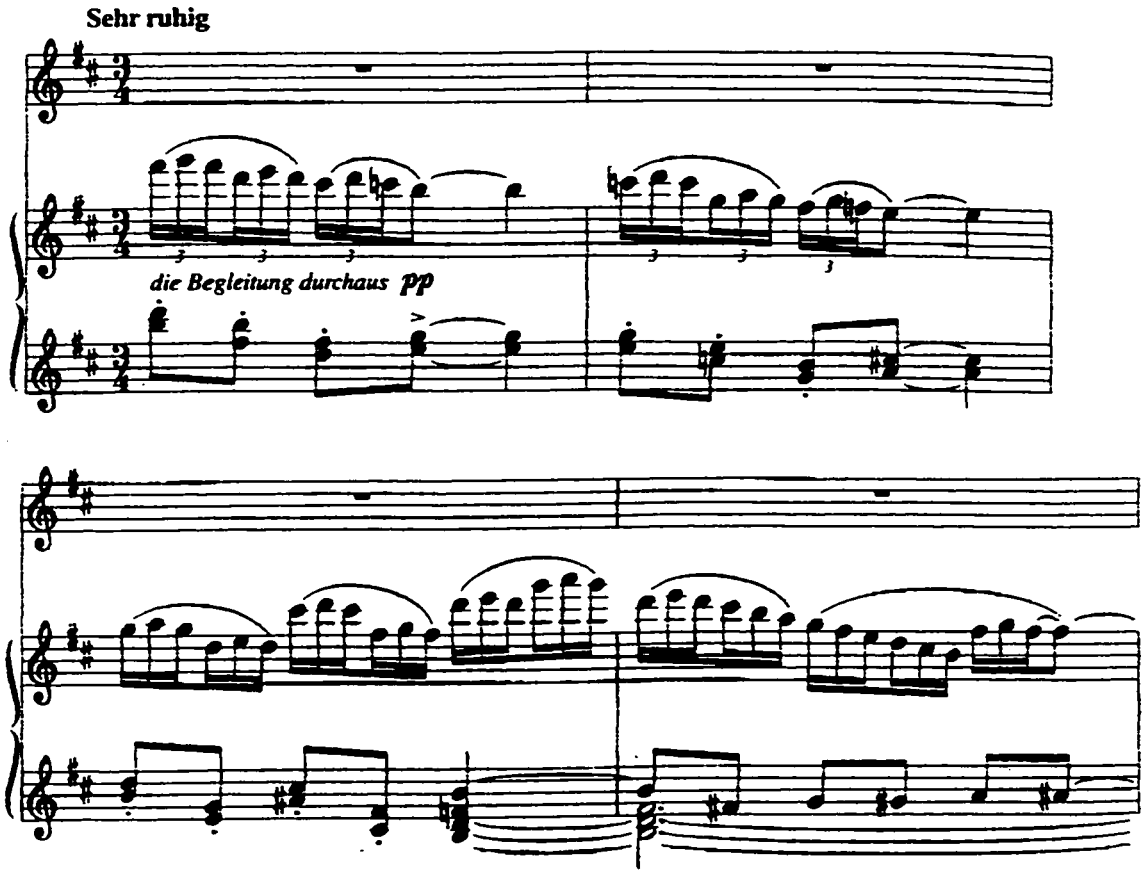


Figure 3. Mathilde Zemlinsky's Chord and Motive[47]

Not only chords but intervals also possessed symbolic import for Zemlinsky. Beaumont cited, among others, the already-mentioned "Fate" chord.[48] In the opera *Der Kreidekreis*, Beaumont notes that the composer has developed at least two specific intervals in order to portray the protagonists. The octave signifies "purity and consonance" of the child, while the half-step, the smallest of intervals, depicts the villain "as a source of dissonance and instability."[49, 50] Zemlinsky's "Jane Grey," according to Beaumont, utilizes chromaticism to its fullest extent, often using "functional chords to a non-functional end."[51] Another Lied, "Der verlorene Haufen" ("The Lost Troop"), which demands exceptional facility at the piano, experiments with intervals of a fourth. In fact, Zemlinsky chose to use a chord built on fourths from this work as an identifying musical signature for a competition in which he was not allowed to use his name as a label[52] (see Figure 4).

Figure 4. A IV Chord Taken from "Der verlorene Haufen"[53]

Another compositional device found in Zemlinsky's songs is synesthesia, the title of which is derived from the Greek prefix "syn," meaning "being together" and "thesia" from "aisthesis." The term describes a union of senses in which one experiences many sensations at once from a single stimulus. For example, sounds may evoke colored images. Johann Wolfgang von Goethe promulgated a theory of color based on this concept, in which G major possessed the attributes of "serenity, cheerfulness, and gentle delight."[54] Beaumont believes that Zemlinsky attributed color to certain keys synesthetically and asserts that the composer "translated the poet Morgenstern's verbal images found in his poem 'Auf dem Meere meiner Seele' ('On the Sea of My Soul') [opus 22, no. 6]. . . , mixing white (C major) with yellowish red at maximum intensity of E major . . . , the greenish-blue of E flat major (bar 16), and the deep purple of A flat minor."[55] In an Ansorge-Verein concert honoring poet Detlev von Liliencron,[56] Zemlinsky set the poet's verse entitled "Über eine Wiege" ("Over a Cradle"). In this Lied a blue butterfly hovers over a sunshine-filled cradle and a bird has perched on the hand of the dead child within it. Beaumont describes the scene as the composer depicted it musically: "Zemlinsky gently colors the picture with fluttering piano figurations, etched against a calmly expressive vocal line, sun-lit orange of D major tinged with the purple of E flat minor and the black of A minor"[57] (see Example 2).



Example 2. "Über eine Wiege," Visual Depiction of a Fluttering Butterfly, mm. 1-4[60]

Zemlinsky sometimes used chordal structures in combination with other symbols to produce a dramatic effect, as in the fourth Maeterlinck song, "Als ihr Geliebter schied" ("As You Departed, Beloved").[58] There we find the "World" motive with a "non-functional triad" passing three times through a flattened seventh chord of D minor. The song ends with a brief reminiscence of the "Fate" chord, a D minor triad with an added sharped sixth.[59]

Zemlinsky's fascination with numerology also influenced the length of his phrases. The Lied "Das bucklichte Männlein" ("The Humpbacked Mannikin"), has three verses in which the periodic structures are each fourteen measures long. Beaumont

considers this to be coincidental, even though Zemlinsky had adopted fourteen as one of his fortuitous numbers.[61] A further example of the importance of numerical symbolism to the composer was demonstrated early in 1923 when Schoenberg explained his new compositional technique based on a twelve-tone series to his inner circle.[62] Zemlinsky, strongly influenced by numerological symbolism, composed his String Quartet No. 3, op. 19 in 1924. Noting that numerology determined the overall structure, Beaumont clarifies:

> The mystery of these bars (implied by the tempo marking, *Geheimnisvoll* [secretively]) is not verbal, as in the first movement, but numerical. By constructing a theme of 2 X 14 pitches with leaps of 13 semitones (B natural to C in bar 1), and of a minor thirteenth (B flat to G flat in bar 2), Zemlinsky juxtaposes his secret number [14] with that of Schoenberg, [whose secret number is 13].[63]

Zemlinsky had found a musical method to support and commend Arnold Schoenberg, the man who was, at that time, his professional colleague, friend, and brother-in-law, by using a procedure they both accepted.

The belief that certain keys and modes possess extra-musical significance dates back at least to the ancient Greeks and their doctrine of ethos, in which each of the keys "possessed strongly marked ethical character."[64] Jean Jacques Rousseau's theories (1691) and those of Marc-Antoine Charpentier (1692)[65] preceded Mattheson's extensive modal and key descriptions found in his Doctrine of Affections (1713).[66] Jean Phillippe Rameau promulgated his theories in 1722.[67] The controversies regarding equal versus unequal temperaments and C. F. D. Schubart's principle of key distinctions based on sharp (bright) and flat (dark),[68] as well as those of Hector Berlioz,[69] are viewed by some musicians as having not only historical interest but also musical validity.[70] From his research regarding Zemlinsky, Beaumont ascribes a belief in key symbolism to the

composer and has, therefore, listed the keys and their attributes throughout the text of his biography. Compiled and charted here is a list of the characteristics that Zemlinsky attributed to key signatures (see Table 1).

Key	Characteristic
c-sharp	Longing, lament
D	Reconciliation
d	Tragic despair, murder, wanderer, Zemlinsky's favorite key
E-flat	Masonic key; key of transfiguration; mystic; heroic
e-flat	Despair
f	Bitterness
f-sharp	Anguish
G	Victory, serenity
A	Sunlit radiance
A-flat	Warmth
a	Death
Phyrygian mode	Morose
Lydian mode & D	Protest with hope

Table 1. Characteristics That Zemlinsky Attributed to Key Signatures[71]

"Because of the continuing belief in key characteristics, those who expressed themselves on the subject were just as opposed to the practice of transposition in the early nineteenth century as they were in the eighteenth century," Steblin notes.[72] Regardless of the emotional significance of the keys involved, when Zemlinsky's *Maeterlinck Gesänge*,

opus 13, were transcribed from a piano to an orchestral version, the Viennese publisher Universal Edition transposed the first two songs, "Die drei Schwestern wollten sterben" ("The Three Sisters Wanted to Die") and "Die Mädchen mit den verbundenen Augen" ("The Maidens with the Bound Eyes"), downward. Moving the tessitura from the soprano range into the mezzo-soprano, and tampering with the key relationship of the two songs, Universal Edition nevertheless preserved the original tritonal relationship that the composer had so carefully crafted.[73]

In order to understand a composer's intent, it is necessary to learn as much as possible about his or her beliefs. Often the composer's music becomes a reflection of his or her tenets and theories. This facet of Alexander Zemlinsky's personality did indeed influence his music and is therefore significant.

CHAPTER 5

AN INVESTIGATION OF SELECTED LIEDER OF ALEXANDER ZEMLINSKY, ESPECIALLY THE *MAETERLINCK GESÄNGE* AND THE *LYRISCHE SYMPHONIE*

This chapter investigates Zemlinsky's Lieder in general; his song cycle, the *Maeterlinck Gesänge*; and a symphonic vocal work, the *Lyrische Sympnonie*. In discussing the Lieder, this chapter describes the evolution of Zemlinsky's musical language and Beaumont's and Weber's categorization of the Lieder into compositional periods. Stylistic hallmarks found in Zemlinsky's songs are reviewed and vocal genres other than Lieder in which he composed are noted. Selected individual songs are examined. Next, in a section on the *Maeterlinck Gesänge*, this chapter describes this cycle as a whole, discusses individual songs, and presents their texts. Finally, in a section on the *Lyrische Symphonie*, this chapter describes the composition's background and nature, and recounts musicologists' evaluations of it. For the texts of the songs in the *Lyrische Symphonie*, see Appendix 2.

Zemlinsky scholar Horst Weber notes that, excluding opera, Alexander Zemlinsky's Lieder occupied the greatest space in his musical canon.[1] He also points out that half of these songs appeared before Zemlinsky was thirty-five.[2] He turned away from Lieder composition only during his tenure as conductor at the German Opera in Prague and while teaching conducting and composition at the German Academy of Music from 1911 to 1926.[3] This was true as well when he moved to Berlin as Otto Klemperer's assistant conductor at the Kroll Opera.[4]

At the time Zemlinsky was composing his Lieder, during the *fin-de-siècle* in Vienna and shortly thereafter, the musical influences of Brahms and Hugo Wolf were still felt in the Austrian capital city. As mentioned earlier, the genre of Lieder had already divided itself into individual strands,[5] with Gustav Mahler's early songs reflecting the elements of his childhood, including marching songs and the folk tunes found in the *Knabenwunderhorn*. After composing his early, rather traditional Lieder, Schoenberg traveled a path of lyric prose and narration, as found in his *Pierrot Lunaire* (1912), before turning to atonality and finally dodecaphonic composition. Zemlinsky's music embraced all of this, except for Schoenberg's twelve-tone rows and atonality, in a spirit very much attuned to the *avant-garde* Secessionist School and the Expressionist Movement. At the turn of the century, Zemlinsky released himself from the traditional classical influence and found a more personal voice.[6] Yet Zemlinsky's early musical training, as well as the composer's personal emotional life, maintained their influences in his work. To Zemlinsky's detriment, the Lied as a genre began to fade into obscurity during World War I,[7, 8] only to reappear during the Twenties, having already attained through transition of focus and style a historical perspective worthy of footnoting.[9] His slowly transforming style after the turn of the century actually indicated the new direction that art songs would take. The traditional Brahms style was rarely used, although *art nouveau* was still the order of the day. Zemlinsky's tonal language, according to Wulf Konold, became more linear and later showed the influence of Kurt Weill and American jazz. Konold explains it this way: "He [Zemlinsky] was too modern for conservatives, and did not manage to

catch up with the 'new music.'"[10] Horst Weber borrowed the German idiom, *zwischen den Stühlen* (between the stools), to describe Zemlinsky's position.[11]

Writing about Zemlinsky's posthumous songs in *Lieder aus dem Nachlass*, Beaumont notes that chronologically they fall into four distinct groups. The first are those songs published during the five years between 1897 and 1902 (opera 2, 5, 6, 7, 8, 10).[12] The second group includes the *Sechs Gesänge*, opus 13, known also as the *Maeterlinck Songs*, which appeared in 1914 with piano accompaniment. These were followed by another spate of twenty songs dating from 1934 and 1937, which include *Six Songs*, opus 22, and two single songs, "Das bucklichte Männlein" and "Ahnung Beatricens" ("Intimation of Beatrice"), as well as opus 27, *Zwölf Lieder* (*Twelve Songs*).[13] A still later group of songs, the fourth, fashioned in the Brecht/Weill *Singspiel* style, was composed after Zemlinsky had emigrated to the United States. Zemlinsky penned few Lieder for the ten intervening years between 1916 and 1926.[14] In his commentary on Zemlinsky's posthumous collection, Beaumont investigates songs spanning the years between 1899 and 1933. Allowing insights into Zemlinsky's solo vocal music from his earliest developmental efforts to a "series of master-works," the musicologist notes that most of them were unpublished at the time of the composer's death[15, 16] (see Appendix 1).

Beaumont's discussion identifies many of Zemlinsky's hallmarks or "thumbprints" as well as other compositional techniques. Among them is Zemlinsky's ability to rapidly establish the musical mood of the text being set. That this was especially important to him is witnessed by an incident that occurred during Alma Schindler's (later Mahler) first lesson as Zemlinsky's student. On 18 October 1900, Schindler played for her new

teacher two songs, "Lobgesang" and "Engelgesang," which she had composed under the tutelage of Josef Labor, a well-respected teacher in Vienna. While Labor had praised her two new Lieder profusely, Zemlinsky condemned them completely. He pointed out that her music had not captured the atmosphere of Richard Dehmel's poems, demonstrating his reasoning to his pupil's satisfaction. She was delighted with his critique because, as she noted in her diary: "He was so incredibly interesting [and] everything he said was so right. . . . With his rapid intuition, Zemlinsky grasped the spirit of the poem at once and showed me just what I had done wrong."[17] Zemlinsky was able to demonstrate further to Alma's satisfaction how to vary a musical idea through its development by breaking the mood and then reinstating it, or by the use of modulation to alter a theme.[18] Zemlinsky was able to attain "an overwhelming expressive intensity" by becoming operatic "*en miniature*"[19] while, at other times, for purposes of establishing feeling or amending it, his songs might reflect the most subtle of vocal inflections and nuanced monochromatic harmonies.[20]

A "thumbprint" found in Zemlinsky's compositions is the use of a "rising triadic figure," such as that which occurs in his song, "Das Rosenband" ("The Rose Ribbon") (1890).[21] This motive may also be found in his ballet *Der Triumph der Zeit* (1901) and in his operas *Der Traumgörge* and *Der König Kandaules*. A further Zemlinsky hallmark was the extensive use of what has been termed the "Fate" chord (D-F-A-G#), which the composer employed in his Lied "Nun schwillt der See so bang" ("Now swells the lake so restlessly"). Schoenberg subsequently borrowed this chord for use in his symphonic poem *Pelleas und Melisande*, opus 5.[22] (see Figure 5).

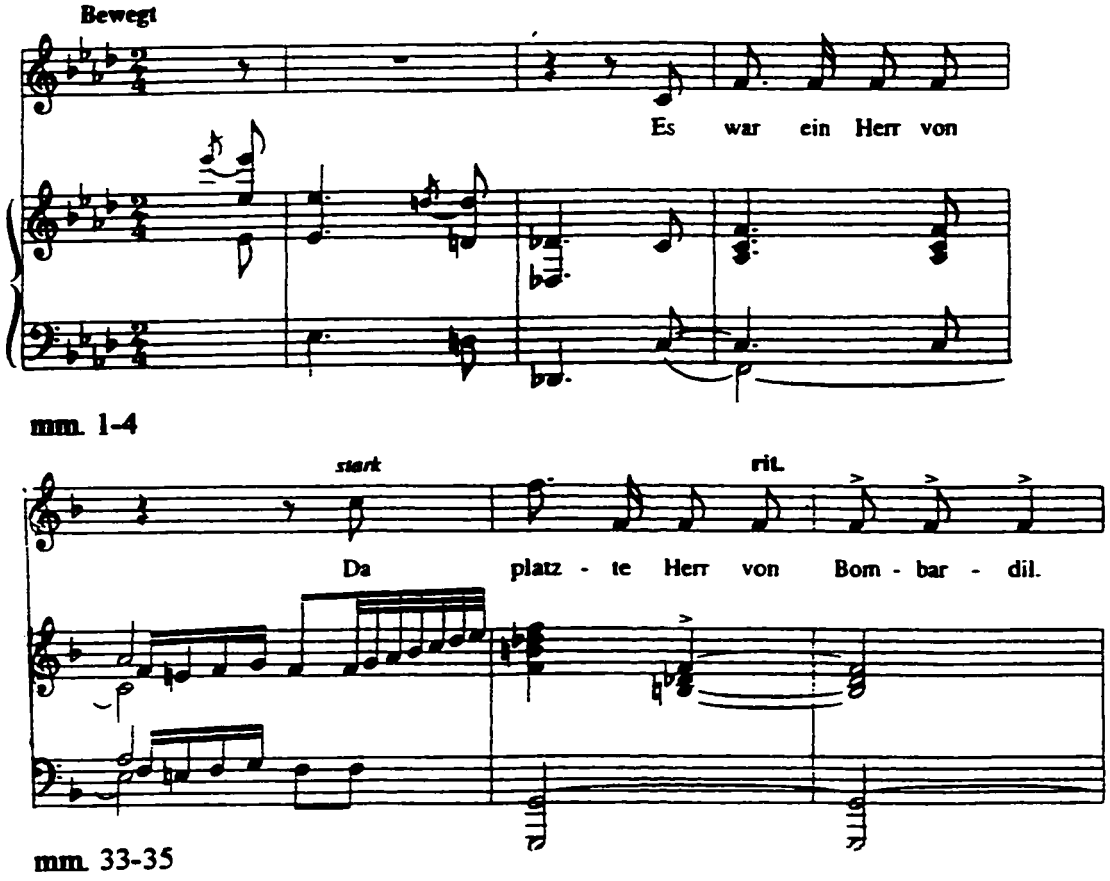
Figure 5. "Fate" Chord

Neuwirth makes these further observations concerning Zemlinsky's compositional techniques:

1. Zemlinsky leans in the direction of the subdominant rather than the dominant. This is true at the beginning of the first song in opus 13, "Die drei Schwestern."
2. While Schoenberg abandoned functional tonality, Zemlinsky sought a new orientation through functionalism.
3. When Zemlinsky speaks from his inner self, his musical language speaks freely with its own vocabulary. [23]

Zemlinsky also used motivic devices such as the octave leap found at the beginning of the Brettl-Lied "Herr Bombardil" ("Mr. Bombardil"), which later reappears in measure 33 at the climax of the piece (see Example 3).[24]

Parallel structure in the accompaniment included the transposition of various phrases, such as scoring the first two lines to end on the dominant and the latter two to end on the tonic, as in his opus 2, no. 2 song, "Der Himmel hat keine Sterne so klar."[25] In that song, which begins in F-minor, Zemlinsky moves to the mediant A minor on the first two lines of each verse, but on the third line of the second verse deviates from that formula. He returns to the tonic key on the words "dem ich zu Eigen gehöre" ("those to which I belong").[26]



Example 3. "Herr Bombardil," Octave Leaps in mm. 1-4, 33-35. Translation: "There was a man called [Bombardil]. There burst apart Mr. Bombardil."

The span of Zemlinsky's vocal oeuvre reached across many vocal genres other than his numerous operas, *Lieder*, and choral pieces. Unusual works included such innovations as the mime-drama *Ein Lichtstrahl* (1901). His Weill-like *Brettl-Lieder* were cabaret songs written expressly for performance at Ernst von Wolzogen's Viennese Buntestheater. These highly satirical and comedic pieces, known as *Ueberbrettl*, were favorites of the theater's patrons. The best known of these *Brettl*-poems, "Der lustige

Ehemann" ("The Merry Husband"), was based on a poem by Otto Julius Bierbaum, set by Zemlinsky in 1901 and published as "Das Ehetanzlied" ("The Wedding Dance Song"), opus 10, no. 1, in 1902.[27] Another of Zemlinsky's original ideas may be found in his *Lyrische Symphonie*, based on the verses of Indian poet Rabindranath Tagore. This is a concert work combining symphonic and vocal forces in a continuous cycle of song. Zemlinsky set seven poems from Tagore's collection, *The Gardener*, arranging them so as to suggest a "narrative of longing, love, and parting." The story, told in tableaux and set between 2 April 1922 and 29 August 1923,[28] describes a seduction and a depiction of hopeless love, although it contains rapturous central sections.[29] The piece, which premiered in Prague on 4 June 1924 with Zemlinsky conducting, employs two singers, a baritone, a soprano, and a full orchestra.[30]

Zemlinsky was well-read, selecting or rejecting his song texts carefully.[31] Early in Zemlinsky's compositional career, he was likely to choose traditional verses such as those composed by Heinrich Heine or Josef von Eichendorff, poets whom Schubert, Schumann, or Brahms might have chosen. Even here, however, Zemlinsky may have deviated from the original text with word substitutions at times.[32] As he gained in self-confidence and further refined his literary instincts, Zemlinsky came to prefer contemporary poets.[33] With the ability to compose quickly, Zemlinsky was usually able to complete every detail in a first draft, although not always legibly to others.[34] Other difficulties encountered in deciphering Zemlinsky's unpublished manuscripts included "scorings out," inkblots, torn paper, discrepancies in interpolations, and Zemlinsky's own

miniscule handwriting.[35] As late as this year, a critical edition of Zemlinsky's works has not been announced.[36]

Although Beaumont asserts that of Zemlinsky's songs, only the *Maeterlinck Gesänge* and two others, "Es war ein alter König" ("There Was an Old King") and "Mädel, kommst du mit zum Tanz?" ("My Girl, Will You Come Dancing?"), were published during Zemlinsky's lifetime,[37] Beaumont contradicts himself by documenting the publication of opera 2, 5, 6, 7, 8, 10, and others in 1901 or earlier in his biography of Zemlinsky.[38]

Zemlinsky's early Lieder, as Horst Weber lists them, include opera 2, 5, 6, 7, 8, and 10, agreeing with Beaumont's categories. According to Weber, opera 2, based on poems by Heyse and Storm, opus 5, based on poems by Heyse and Liliencron, as well as opus 6, from the poems of Gregorovius, demonstrate the stylistic influences of Brahms and the tonal richness of Schumann.[39] Opus 7, based on poems by Dehmel and Jacobsen, reveal the stylistic elements of Wagner. Similar Wagnerian traits are found also in opus 8, based on poems by Jacobsen and Liliencron, and opus 10, based on poems by Bierbaum, Morgenstern, and Jacobsen.

Opus 2, composed in 1895-96 and published in 1897, contains two books of Lieder, a total of thirteen songs altogether, which are filled with images of nature and romantic love. The first song in Book 1, "Heilige Nacht" ("Holy Night"), is scored in A major and extols the beauty of the night and the virtues of a loved one. Composed in an A B A C form, Zemlinsky's setting heightens the nuances found in the text.[40]

Among the variety of poetic structures represented in Zemlinsky's songs is the strophic *Lied*. Within this framework, he sometimes incorporates elements of the simple folk song with artful variations, such as those found in opus 2, no. 2, "Der Himmel hat keine Sterne so klar."

Der Himmel hat keine Sterne so klar,	The sky has no stars so clear,
das Meer so keine Korallen,	the sea no such corals,
wie mir ein Menschenaugenpaar	a pair of human eyes for me
und Menschenlippen gefallen.	and human lips to enjoy.
Er wandert über die Sterne dahin,	He wanders on beneath the stars,
er wandert über dem Meere,	he travels across the seas,
er geht mir immer durch den Sinn,	he passes constantly through my mind,
dem ich zu Eigen gehöre.[41]	he whose own I am.[42]

Heyse's text changes the scope of this song's influence every two lines, vacillating between the outer world and the inner. Through contrasting the two entities, the physical and the psychical, he heightens the significance of both. The poet makes a declaration concerning eyes compared to heavenly stars and coral-hued lips, the color of which cannot be found in the depths of the sea. In the second verse of the text, the poet searches for such eyes and such a coral-hued mouth, realizing that there are none such to be found anywhere, except those which belong to his beloved.[43] Carefully, Zemlinsky builds his song with musical phrases that match the poem's linear structure.

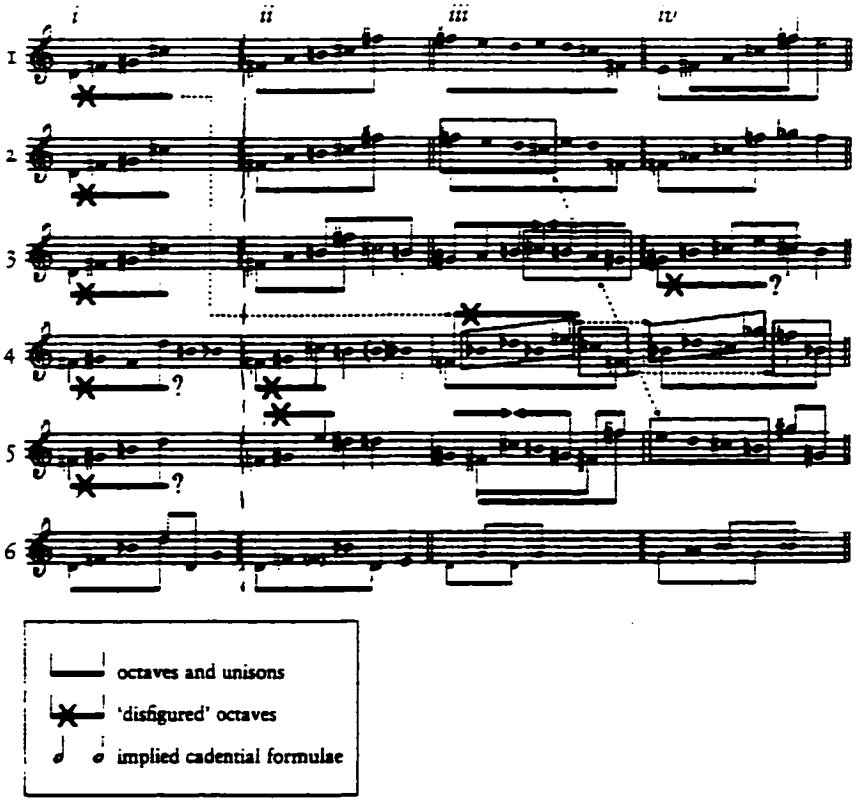
The *Fünf Lieder* (*Five Songs*), "Vorspiel" ("Prelude"), "Ansturm" ("Onslaught"), "Letzte Bitte" ("Last Request"), "Stromüber" ("Crossing the River"), and "Auf See" ("Out at Sea"), were composed in 1896-97 and published in 1907. They were apparently intended to be performed as a cycle, although Zemlinsky did not indicate their order of performance.[44] These poems were selected from various volumes of Richard Dehmel's poems. Three were taken from his *Weib und Welt* (*Woman and World*). Zemlinsky

musically underlined the texts' uninhibited eroticism. That Mathilde Zemlinsky Schoenberg had engaged in a love relationship with painter Richard Gerstl while on summer retreat at Traunsee,[45] may have influenced Zemlinsky's choice of poetry.[46] Also, Johanna Zemlinsky, the composer's only child, was born in 1908,[47] which may possibly indicate that the previous year was a time of anticipatory joy for Zemlinsky himself. Here Zemlinsky molded individual cells or motives to the arches of the text, varying them as necessary.[48] This technique was also employed in his operas *Der Traumgörge* and *Der Zwerg*[49] (see Example 4).

Opus 5, composed in 1897, contains two books of four songs each. These eight Lieder are centered on the extremes of love. No. 3 in book 1 is dedicated to Melanie Guttmann. Entitled "O Blätter, dürre Blätter," it bemoans what appears to be the end of the Gutmann-Zemlinsky romance. Withered autumn leaves provide a metaphor for the event. This song, set in B-flat minor, repeats a melodic line three times with an avoided cadence at the close of the second repetition.[50]

The six songs of the *Walzer-Gesänge nach toskanischen Liedern von Ferdinand Gregorovius* (*Waltz Songs after Tuscan Poems by Ferdinand Gregorovius*), opus 6, were composed in 1898 and published by Simrock the next year. These were followed by opera 7 and 8, composed in 1898-99 and published by Hansen in 1901.[51] Both opera demonstrate increasing length in Zemlinsky's songs.[52] "Irmelin Rose," the fourth song in opus 7, is set in a strophic form. The ballad follows an A-B1, A-B2, C-B1, A-B2 compositional formula. The first song in opus 8, "Turmwächterlied" ("The Night Watchman's Song"), is set in the key of E-flat. After the prelude, the voice enters in a

soft, declamatory rec :tive, before launching into the body of the song.[53] A postlude reminiscent of the be nning measures follows.[54]



Example 4. Cell Variation Technique: Demonstration of a parent cell from which other cell patterns are derived. 1/1. Parent cell: Outline of "Fate" chord with auxiliary C-sharp found in *Der Zwerg*. 2/1 Same as parent cell. 3/1. Outline of "Fortune" chord, as found in *Der Kreidekreis*. 4/1 Simplified cell outline of a diminished seventh chord. 5/1. Simplified cell outline of a diminished seventh chord. 6/1. Related to cell 1/1.[55]

At around this time, two songs, "Der alte Garten" ("The Old Garden"), a setting of a von Eichendorff poem and "Erdeinsamkeit" ("Loneliness"), a setting of a text by the composer's father, and *Brettl-Lieder* appeared. These were followed in the same year by

opus 10, *Ehetanzlied und andere Gesänge* (*Wedding Dance Song and Other Songs*), which are discussed in Chapter 3 (page 59) in this text.

Among the *Vier Lieder* that appeared between 1903 and 1905 is a song which is doubly interesting because of the personal facts which surround it. "Es war ein alter König" ("There was an old king"), a setting of Heinrich Heine's poem, "Neuer Frühling" ("New Spring") from *Neue Gedichte* (*New Poems*), was published in 1903.[56] There are two versions of this song, the first of which was dedicated to Lily Hoffmann.[57] The second, which contains a reference to Wagner's *Tristan* motive, was re-dedicated to Zemlinsky's second wife, Luise.[58] It is quite possible that this 1921 version of Heine's poem was also chosen by Zemlinsky as a reminiscence of his "beloved Alma Schindler."[59] Beaumont further maintains that this may explain why the song was never published.[60]

In 1914, Zemlinsky renewed his interest in an earlier effort, the ballet *Der Triumph der Zeit* (*The Triumph of Time*). The work was begun as a collaboration with Hugo von Hofmannsthal that lasted from 1901 until 1904. However, even after Zemlinsky's old friend Alma Mahler acted as an intermediary and pleaded with von Hofmannsthal on the composer's behalf, the poet rejected the resumption of the previous partnership.[61] This did not deter Zemlinsky. He selected three of Hofmannsthal's texts to set in his grouping of *Four Songs*, which were composed in 1916. The fourth poem, set in German translation, is from the pen of Charles Baudelaire.[62]

The last Zemlinsky song listed in Beaumont's *Nachlass* compendium, a setting of the August Eigner poem, "Und einmal gehst du hin" ("And one day you will go away"),

is dated 1933. In this song, a man beset with the deepest melancholy reflects on "thoughts of approaching old age in an increasingly hostile world."[63]

Und einmal gehst du durch das fahle Licht	One day you go through the pale light
der Landschaft	of the countryside;
auf kahlen Feldern steht auf Mandeln längst	on bare fields stand the shocks
des Sommers reife Frucht,	of summer's ripe fruit
in grauen Fernen siehst du einer letzten	in the grey distance you see a last
Schwalbe Flug verzittern.	swallow's trembling flight.
Es raschelt unter deinen zagen Schritten das dürre Laub.	Under your timid steps the withered leaves rustle
Da nützt kein Zögern, da nützt auch keine Umkehr	No use hesitating, no use turning back
Es muß ihn jeder einmal tun:	Everyone must set out on it once:
den Gang in seinen eignen Herbst.[64]	the journey into his own autumn.[65]

These verses of dejection and grief were to become a prescient prediction for the composer.

Subsequent Lieder dating from 1934 until his departure from Europe, included his *Abendlieder*, opus 22 (*Evening of Life*; later retitled *Six Songs*), based on Morgenstern's and Goethe's poems as well as a humorous song, "Das bucklichte Männlein" ("The Humpbacked Mannekin"), based on *Das Knabenwunderhorn*. All were published by Mobart in 1977. Other works appearing at this time include the song "Ahnung Beatricens" (Franz Werfel, 1935) and a choral piece, *Psalm 13, Herr wie lange willst Du mein Vergessen?* (*Psalm 13, Lord, How Long Will You Forget Me?*).[66]

In his final outpouring of Lieder, which dates from 1933, Zemlinsky abandoned what Beaumont describes as his "synthesis of Austrian *Gemütlichkeit* and German *Sächlichkeit* (objectivity), modern music without tears, yet with tears forcibly repressed."

Zemlinsky's Weltanschauung (world-view) had taken on a "lean ascetic outlook of approaching old age."[67] Though his compositional muse still burned brightly, the composer's last songs concern themselves with the fragility of human life and the "path that each of us must one day tread."[68] The music of "Und einmal gehst du hin" (see text above), redolent with resignation, soft colors, and the use of tritonal harmonies against moving octave harmonies, delineates the intent of the poet.[69] Two more meditations for voice and piano contained in the *Abendlieder* for voice and piano, were composed in January 1934 and published in 1978 by Mobart. Other titles are "Auf braunen Sammetschuhen" ("In Brown Velvet Shoes"), which includes the use of a "Fate" chord in measure 8 and a World motive over "fifth-based pentatonic harmonies"[70] and "Abendkelch voll Sonnenlicht" ("Evening Goblet Full of Sunlight"). "Feiger Gedanken bängliches Schwanken" ("Cowardly Thinking, Timid Reluctance"), which was composed 18 January 1934, a setting of a poem by Goethe, completes the dark-hued textures of these songs. The *Abendlieder* end on a brighter note and include Morgenstern's "Auf dem Meere meiner Seele" ("On the Sea of My Soul"), contradicting the earlier concentration on death. The song is preceded by two "light-hearted antidotes," "Elfenlied" ("Song of the Elves") and "Volkslied" ("Folk Song").[71]

Composed after beginning work on *Der König Kandaules* in 1937, the *Twelve Songs*, opus 27, published in 1978 by Mobart, expanded Zemlinsky's musical world far beyond the confines of Grinzing to three widely separated points of the globe: Germany, India, and Harlem. The texts chosen are those of two German poets, Stefan George and Johann Wolfgang von Goethe; two African-American poets, Langston Hughes and

Claude McKay; and two fifth- and sixth-century Indian poets, Amaru and Kalidasa.[72] The Indian poems of Amaru and Kalidasa are taken from the Sanskrit and found in Hans Bethge's collection, *Die indische Harfe* (*The Indian Harp*). The African-American songs are presented as cabaret songs, though they recall the *Symphonic Songs*, opus 20, and the *Lyric Symphony*, opus 18.[73] In "Wanderers Nachtlied" ("Wanderer's Nightsong") Goethe's death wish is symbolized through "flat-key coloring."[74] George's poem "Gib ein Lied mir wieder" ("Give Me a Another Song") asks for a song to sing and a steady hand [with which to compose].[75] This is perhaps another of Zemlinsky's autobiographical choices, asking to obtain the recognition that seems to have eluded him as a Lieder composer.

With the knowledge that he would not survive under the Nazi regime, Zemlinsky and his family fled first to Prague in 1938, then to Rotterdam, Paris, and Bologne.[76] They arrived nearly penniless in New York on 23 December 1938, carrying the manuscript of Zemlinsky's opera *Der König Kandaules* with them.[77] Zemlinsky hoped to stave off the financial wolf at his door with this opera. Zemlinsky penned three final songs which were intended for the American popular market.[78, 79] Composed, perhaps, as a possible solution to the financial straits Zemlinsky experienced after his emigration to the United States, they appear to be the last of Zemlinsky's solo vocal compositions. It was the composer's intention that these works be published under the *nom de plume*, Al Roberts. Instead, they appeared bearing Zemlinsky's name, much to the composer's dismay.[80]

Sechs Gesänge für eine mittlere Stimme nach Texten von Maurice Maeterlinck

In almost every evaluation of Zemlinsky's Lieder, the *Sechs Gesänge für eine mittlere Stimme nach Texten von Maurice Maeterlinck* (*Six Songs for a medium voice on texts of Maurice Maeterlinck*), opus 13, hereafter known as the *Maeterlink Gesänge*, are designated as his most outstanding contribution to the oeuvre. Indeed, these songs constitute the high point of Zemlinsky's Lieder output. In December 1910, the composer set four of his six *Maeterlinck Gesänge*, Nos. 1, 2, 3, and 5. The other two songs, Nos. 4 and 6, appeared later, and the entire cycle was published in 1914 by Universal Edition.[81] As noted above, the song cycle has attracted the interest of a number of musicologists, who have found within its music and poetry the possibility of various levels of interpretation and opportunity for cogitation and comment.

Busy on 2 June 1912 with the closing of his first season in Prague, and dealing with the death of his mother in Berlin, Zemlinsky was hastily preparing for the premiere of the orchestral version of his four *Maeterlinck Gesänge*.[82] He reassured Schoenberg on 5 March 1913 that he believed the scores would be ready even while he was in the middle of a *Ring* cycle and that their performance would be easy for the large orchestra.[83] The orchestration was completed around 10 March, allowing enough time for the premiere at the concert which Schoenberg had arranged at the Musikverein for 31 March.[84] Though Zemlinsky's *Maeterlinck Gesänge* were accepted by the audience without protest, Webern's *Six Orchestra Pieces*, opus 6, were greeted with hoots from the Viennese audience at their conclusion. Schoenberg's chamber symphony was booed. During Berg's *Altenberg Songs*, chaos broke loose. The concert was doomed. This, followed by

the scandal created by the world premiere of Stravinsky's *Rite of Spring* in Paris two months later, erased any likelihood of Zemlinsky's music being thought of as memorable. Zemlinsky's cycle appeared to have survived unscuttled, but "in the ensuing hubbub of police reports and court cases, his art suffered a total eclipse."[85] Later, while hemmed in by July rains in the Tyrol during a summer interlude with Ida and Hansi, Zemlinsky escaped into music. He penned the last two *Maeterlinck Gesänge*, nos. 4 and 6, with piano accompaniment, between 18–20 of July.[86] These songs were published during wartime as *Sechs Gesänge*, opus 13, since the poet, a "citizen of an enemy nation," was required to remain nameless despite his contribution to the work. Maeterlinck's name was never placed where it belonged by the publishing house.[87]

The author of the song texts, the poet, dramatist, and essayist Maurice Maeterlinck, was born and schooled in Ghent, Belgium and later admitted to the bar there.[88] While visiting Paris, he came under the influence of Phillippe Villiers de l'Isle Adam and other members of the Symbolist School.[89] Maeterlinck settled in Paris and had already penned the poems that Zemlinsky chose to set, before their author received the Nobel Prize for literature in 1911.[90] Maeterlinck's writings concerned themselves with "the mystery of life [and] an attempt to clothe mystical conceptions in concrete form."[91] This sort of symbolism may have attracted Zemlinsky to Maeterlinck's texts.[92]

From Maeterlinck's 1906 poems, *Quinze Chansons* (*Fifteen Songs*),[93] Zemlinsky chose to set only six in German translation.[94] The German texts of the *Maeterlinck Gesänge* quoted below were written by K. L. Ammer and F. von Oppel-Bronikowski.[95] The source of the English version was not named. Songs no. 4 and 6, "Als ihr Geliebter

schied" ("As You Departed, Beloved") and "Sie kam zum Schloss gegangen" ("Toward the Castle She Made Her Way"), were published with piano accompaniment by Universal Edition in 1914, but were not premiered in Prague until 4 May 1921.

In examining different approaches to the cycle, one finds that, according to Neuwirth, Maeterlinck's poems could be termed "parables from the darkness of existence," asserting that sometimes life, pure, inexplicable, and abstract, appears only as a distant horizon of salvation.[96] One must only be concerned with the necessary sacrifice for the ultimate death. In a limited discussion of the musical components of the *Maeterlinck Gesänge*, Walter Labhart notes that Zemlinsky's melodic style offers glimpses of Gustav Mahler.[97] Nevertheless, Zemlinsky's style is very personal, as is the style of any master composer. Beaumont offers this clarification of several of the poems of the cycle:

> The opening phrase of "Die drei Schwestern," a more puzzling poem than most, is identical in pitch and rhythm to that of "O Blätter dürre Blätter," opus 5 / 1, No. 3. "Die Mädchen mit dem verbunden [*sic*] Augen" outlines in a few words the fate of the captive princess in *Ariane et Barbe-bleu*. Parenthetical interjections—"Take off the golden blindfold!"—are articulated by abrupt changes of tempo, and the words "Lebengegrüsst" ("greeted life") are set to an augmented variant of the "World" motive, encapsulated within the fourteen semitones of a falling major ninth. Congruently, in the "Lied der Jungfrau" (taken from Act II of *Soeur Beatrice*, published in 1896), the words "verirrt sich die Liebe" ("if love should stray") encircle the major ninth—now rising—within a two-fold variant of the "World" motif (original and introversion). "Und kehrt er einst heim" is a dialog in which a woman, on the point of leaving her husband, instructs her serving maid how to break the news to him. In her parting words, Zemlinsky alludes to a love motive from the *Guerrelieder*.[98]

Weber adds that the first of the songs in the cycle, a ballad, "Die drei Schwestern" ("The Three Sisters"), opus 13, no. 1, functions as an exposition in the orchestral setting.[99] Unlike the piano score, the orchestral score introduces a four-measure preface of parallel

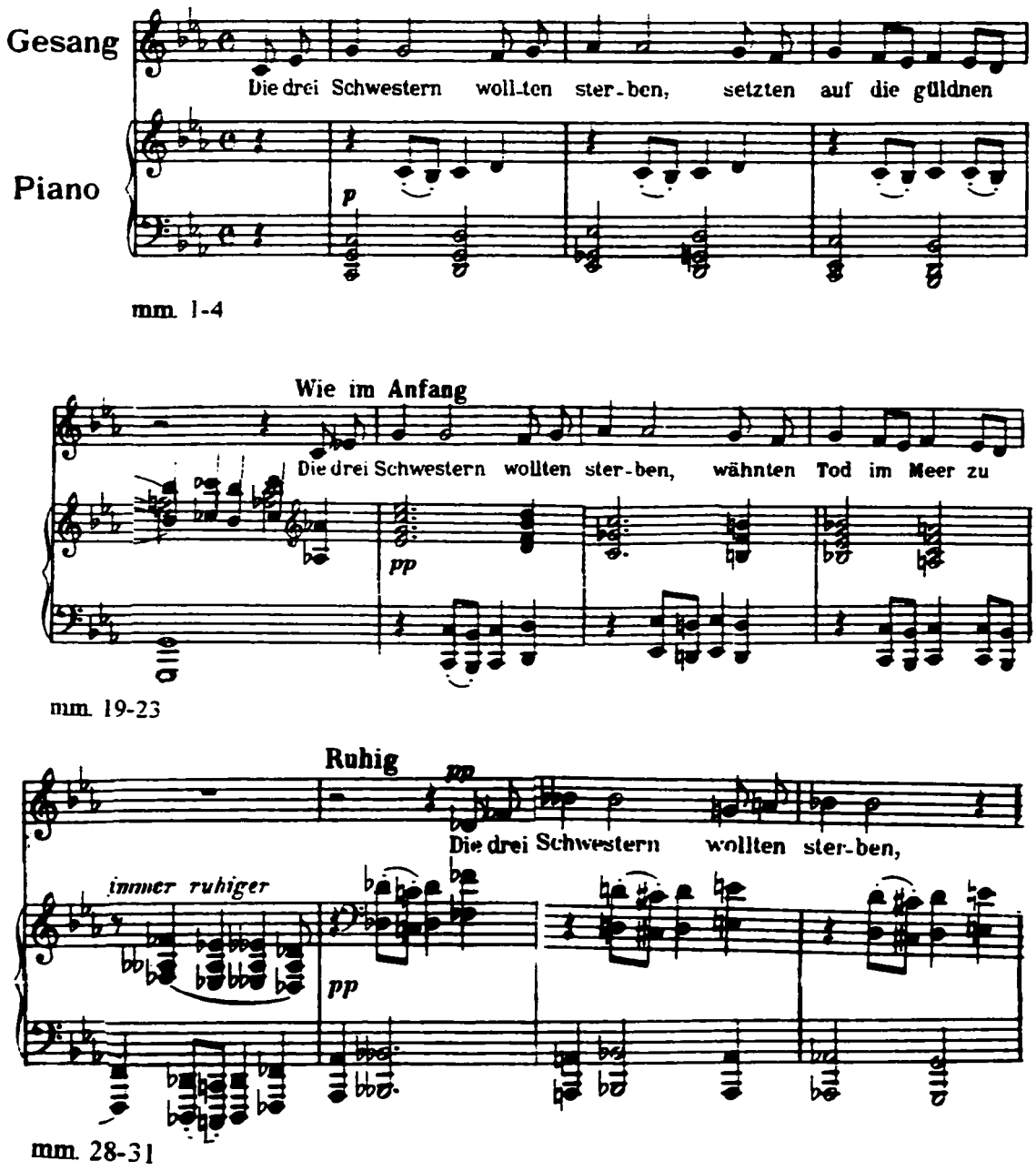
fifths, perhaps lending credence to Zemlinsky's belief in the cabbalistic power of the number 5.[100] Zemlinsky combined three poetic strophes into one musical strophe.[101]

Neuwirth interprets Maeterlinck's first poem as portraying three sisters living in a magical Elysium who are obsessed with a wish to die.[102] He points out that in the first song of opus 13, the three sisters have ventured far from home, as symbolized by the extreme distance from the tonic. As they turn back in measure 10, they also return to the tonic key. He posits that Zemlinsky kept the tonic as his eventual goal.[103]

Die drei Schwestern wollten sterben, Setzten auf die güldnen Kronen, Gingen sich den Tod zu holen. Wähnten ihn im Wald zu wohnen: "Wald, so gib uns, daß wir sterben, Sollst drei güldne Kronen ereben." Da begann der Wald zu lachen, Und mit einem Dutzend Küssen Ließ er sie die Zukunft wissen.	The three sisters wanted to die, put on their golden crowns, went to find Death. Imagined he must live in the forest: "Forest, grant us that we die, you will inherit three golden crowns." Then the forest began to laugh, and with a dozen kisses told them the future.
Die drei Schwestern wollten sterben, Wähnten Tod im Meer zu finden, finden. Pilgerten drei Jahre lang. "Meer, so gib uns, daß wir sterben, Sollst drei güldne Kronen ereben." Da begann das Meer zu weinen, Ließ mit dreimal hundert Küssen Die Vergangenheit sie wissen.	The three sisters wanted to die, imagined they would find death in the sea. Three years later their pilgrimage lasted. "Sea, grant us that we die, You will inherit three golden crowns." Then the sea began to weep, and with three hundred kisses let them know the past.
Die drei Schwestern wollten sterben, Lenkten nach der Stadt die Schreitt; Lag auf einer Insel Mitte: "Stadt, so gib uns, daß wir sterben, Sollst drei güldne Kronen ereben." Und die Stadt tat auf die Tore Und mit heißen Liebesküssen Ließ die Gegenwart sie wissen.[104]	The three sisters wanted to die, turned their steps towards a town that lay in the middle of an island: "Town, grant us that we die, You will inherit three golden crowns." And the town opened its gates and with ardent loving kisses let them know the present.[105]

The three repetitions of the phrase, "Die drei Schwestern wollten sterben" follow a

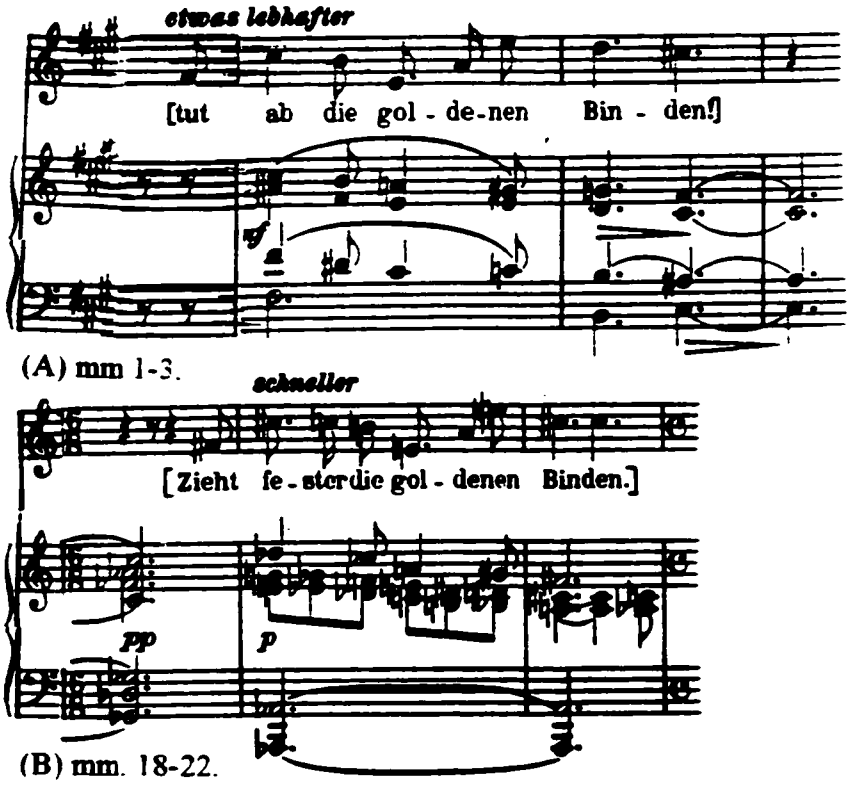
similar melodic line each time the poetic phrase is repeated[10c] (see Example 5).



Example 5. "Die drei Schwestern," Opus 13, No. 1, Three Repetitions of a Similar Melodic Line. mm. 1-4: Die drei Schwestern wollten sterben / Setzten auf die güldnen [Kronen]. (The three sisters wanted to die / put on their golden [crowns].) mm. 19-23: Die drei Schwestern wollten sterben / Wähnten Tod im Meer zu [finden]. (The three sisters wanted to die, / imagined they [would find] death in the sea.) mm. 28-31: Die drei Schwestern wollten sterben. (The three sisters wanted to die.)

Zemlinsky's second song of the cycle, "Die Mädchen mit den verbundenen Augen," provides insight into the practice of self-deception; that is, acknowledging only what we choose to recognize when unwilling to face reality.

Die Mädchen mit den verbundenen Augen	The maidens with the bandaged eyes
(Tut ab die goldenen Binden!),	(Put away those golden blindfolds!),
Die Mädchen mit den verbundenen Augen	The maidens with the bandaged eyes
Wollten ihr Schicksal finden ...	wanted to find their destiny ...
Haben zur Mittagsstunde	At midday they opened
(Laßt an die goldenen Binden!),	(Leave on those golden blindfolds!),
Haben zur Mittagsstunde	At midday they opened
Das Schloß geöffnet im Wiesengrunde . . .	the palace in the meadows . . .
Haben das Leben gegrüßt	They greeted life
(Zieht fester die goldenen Binden!),	(Tighten those golden blindfolds!),
Haben das Leben gegrüßt	They greeted life
Ohne hinauszufinden ...[107]	and never found their way out ...[108]



Example 6. "Die Mädchen mit den verbundenen Augen," Opus 13, No. 2, Vocal Interjections. (A) mm 1-3. (B) mm. 18-22.

Vocal interjections in mm. 1-3, 18-22, and 27-30, which are emphasized by abrupt tempo changes, demand an almost commanding *Sprechgesang*,[109] that is, using the voice midway between speech and song[110] (see Example 6 above). Beginning with a lively but changing tempo, the pace grows first more energetic; although toward the ending, after changing time signatures (6/8, 5/4, 4/4, 12/8), it settles down to a slow and restful final 6/8.

Pugh suggests that Melisande's progeny populate the songs of opus 13. In this song, we have sisters who enter life's journey blindfolded, seeking their fate. Having tasted life's quality, they place their blindfolds over their eyes once more. Set in F-sharp minor, this song is structured A-B-A / C-B-C / D-B-D / C-A-C.[111]

In the third song, "Lied der Jungfrau" ("Song of the Virgin"), opus 13, no. 3, Lebhart notes that the forward movement of the earlier two pieces suddenly becomes static.[112] This mood continues throughout the song. Perhaps it is this third song that most closely attains Maeterlinck's concept of *drame statique*,[113] in which there is no dramatic development, but rather the dissemination of information, such as one might find in a monologue.

Allen weinenden Seelen,	To every soul that weeps,
Aller nahenden Schuld	to all beset by sin,
Öffn' ich im Sternenkranze	I, in the lap of stars, open
Meine Hände voll Huld.	My hands full of grace.
Alle Schuld wir zunichte	No sin can survive
Von der Liebe Gebet.	the prayers of love.
Keine Seele kann sterben,	No soul can die
Die weinend gefleht.	that has entreated in tears.
Verirrt sich die Liebe	And if love strays
Auf irdischer Flur,	on the meads of earth,
So weisen die Tränen	its tears will direct
Zu mir ihre Spur.[114]	their path to me.[115]

This text is taken from Act II of Maeterlinck's play, *Soeur Beatrice* (*Sister Beatrice*), while Zemlinsky's setting contains an unaltered version as well as a variation of the "World" motive, circling a rising major ninth.[116] When an inverted "Self" motive occurs, as it does in this song at the words "Verirrt sich die Liebe, / Auf irdischer Flur" ("And if love strays / on the meads of earth"), it implies a "rare erotic sensibility."[117]

"Als ihr Geliebter schied" ("As her beloved departed"), opus 13, no. 4, the fourth song, continues the quiet mood of the previous Lied. Only two small 4/4 interpolations vary the 3/4 meter.

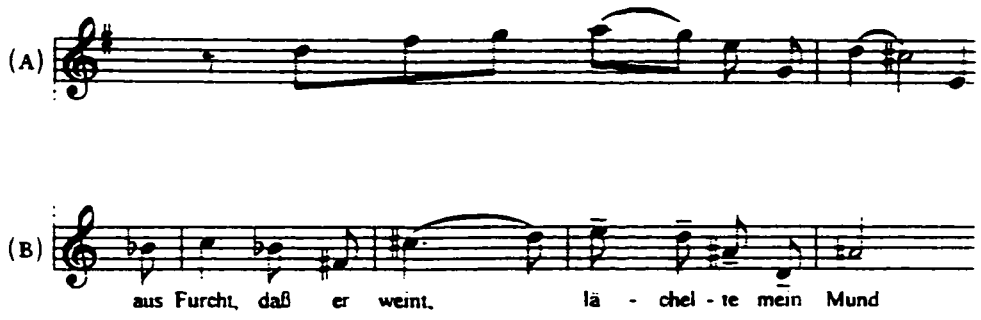
Als ihr Geliebter schied	When her lover left
(Ich höre die Türe gehn),	(I heard the door close),
Als ihr Geliebter schied,	when her lover left,
Da hab ich sie weinen gesehn ...	I saw her weep ...
Doch als er wiederkam	But when he returned
(Ich hörte des Lichtes Schein),	(I heard the lamp flare),
Doch als er wiederkam,	but when he returned,
War ein anderer daheim ...	another was there ...
Und ich sah den Tod	And I saw Death
(Mich streifte sein Hauch),	(its breath brushed me),
Und ich sah den Tod	and I saw Death
Der erwartet ihn auch ...[118]	waiting for him as well ...[119]

Despite several tempo changes in "Und kehrt er einst heim" ("And if he comes home"), opus 13, no. 5, the use of pedal tones (mm. 20-40) and a repeated, ascending three-note pattern (mm. 39-45) lend continuity.[120] Beaumont describes the concluding two Lieder, without further explanation, as possessing a Mahlerian spirit.[121]

Und kehrt er einst heim,	If he returns one day,
Was sag ich ihm dann?	what shall I tell him?
— Sag, ich hätte geharrt,	— Say. I waited
Bis das Leben verann.	till my life was spent.
Wenn er weiter fragt	If he asks more,
Und erkennt mich nicht gleich?	Not recognizing me?
— Sprich als Schwester zu ihm:	— Talk to him like a sister;
Er leidet vielleicht ...	perhaps he will suffer ...
Wenn er fragt, wo du seist,	If he asks where you are,

Was geb ich ihm an?	What shall I answer?
— Mein' Goldring gib	— Give him my golden ring
Und sich ihn stumm an ...	and look at him without speaking ...
Will er wissen, warum	If he wants to know why
So verlassen das Haus?	the house is so deserted?
— Zeig die offne Tür,	— Show him the open door,
Sag, das Licht ging aus.	say the light went out.
Wenn er weiter fragt	If he asks further
Nach der letzten Stund'	about the final hour?
— Sag, aus Furcht, daß er weint,	— Say, for fear that he weeps,
Lächelte mein Mund.[122]	that my mouth smiled.[123]

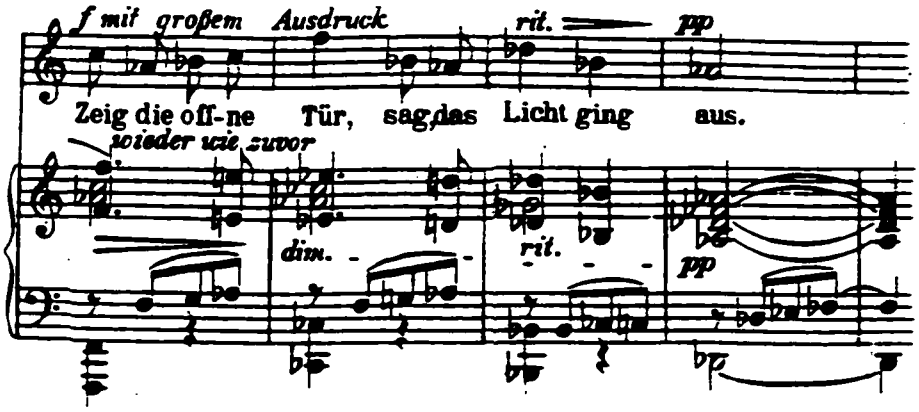
This fifth song is a dialogue in which a woman instructs her serving maid on how to broach the subject of her departure to the woman's husband: "In [the wife's] parting words," Beaumont suggests, "Zemlinsky alludes to a love motif from the Gurrelieder" (see Example 7).[124]



Example 7. A. Schoenberg, *Gurrelieder*. B. Zemlinsky, "Und kehrt er einst heim" (mm. 57-63). Translation: "[Say,] for fear that he weeps, a smile was on my lips."

In this poem, Neuwirth maintains that the answer to the first question, "Und kehrt er einst heim, was sag' ich ihm dann?" ("If he returns home one day, what shall I tell him?"), begins after measure 5, holding itself hesitantly back, then moving to B major, followed by a chromatic return to the tonic.[125] The answer to the third question, "Wenn er fragt, wo du seist, was geb' ich ihm an?" ("If he asks where you are, what shall I

answer?") . comes over the dominant of B major toward A major.[126] At the beginning of the fourth question, "Will er wissen, warum so verlassen das Haus?" ("If he wants to know why the house is so deserted?"), the threads of functional harmonies become thinner.[127] The chromatic movement over A-flat minor is a reflex of the swaying movement found in the measure in which the answer begins (see Example 8).[128]



Example 8. "Und kehrt er einst heim," Opus 13, No. 5: Chromatic Movement over A-Flat Minor (mm. 41-43). Translation: "Show him the open door, / Say the light went [out.]"

Later, we encounter a traditional seventh chord, such as Debussy might have used in his *Pélléas and Mélisande*.[129] According to Neuwirth, Maeterlinck's fairytale used death and time as aesthetic combatants who, at the end of the cycle, become depictions of human hope and death, engaged in a verbal battle for a human soul: "Wenn er weiter fragt nach der letzten Stund'—sag, aus Furcht, daß er weint,— / Lächelte mein Mund." ("When he asks about the last hour, say, from fear, that he weeps. / Then my mouth will smile").[130] Leading tone chromaticism emphasizes the last word of the song.[131]

Zemlinsky may have had very personal reasons for calling Alma Mahler's attention to the fifth song because he saw a congruence between the content of the Maeterlinck poem and her *affaire de coeur* with Walter Gropius.[132] Maeterlinck's play, *Aglanvaine et Sélysette*, depicts Sélysette, while despairing over her husband's unfaithfulness and intentionally falling from a tower to her death. The final chord is representative of the "Fate" chord.[133]

The last song, "Sie kam zum Schloss gegangen" ("Toward the castle she made her way"), opus 13, no. 6, brings the cycle to a close. In this Lied, Zemlinsky utilizes descending fifths at the words, "Wohin gehst du?" ("Where are you going?"), which performs the function of intensifying their poetic significance.[134]

Sie kam zum Schloß gegangen	She came to the palace
— Die Sonne erhob sich kaum —	— the sun was hardly up —
Sie kam zum Schloß gegangen,	she came to the palace,
Die Ritter blickten mit Bangen,	the knights looked with fear,
Und es schwiegen die Frauen.	and the ladies were silent.
Sie blieb vor der Pforte stehen	She stopped in front of the door
— Die Sonne erhob sich kaum —	— the sun was hardly up —
Sie blieb vor der Pforte stehen	She stopped in front of the door
Man hörte die Königin gehen,	the queen was heard pacing,
Und der König fragte sie:	and the king asked her:
Wohin gehst du? Wohin gehst du?	Where are you bound? Where are you bound?
— Gib acht in dem Dämmerschein!	— Take care in this half-light!
Wohin gehst du? Wohin gehst du?	Where are you bound? Where are you bound?
Harrt drunten jemand dein?	Does someone wait for you below?
Sie sagte nicht Ja noch Nein.	She answered neither yes nor no.
Sie stieg zur Fremden hernieder	She descended to the unknown woman
— Gib acht in dem Dämmerschein!	— Take care in this half-light!
Sie stieg zur Fremden hernieder	she descended to the unknown woman,
Sie schloß sie in ihre Arme ein.	she clasped her in her arms
Die beiden sagten nicht ein Wort	They neither of them said a word,
Und gingen eilends fort.[135]	but hurried away.[136]

Zemlinsky's setting of Maeterlinck's ninth poem of the *Quinze chansons* brings us a believable narrative line and a ballad-like, melodious song, which speaks in D major.[137] Zemlinsky maintained musically the lugubrious mood which Maeterlinck established through the texts of his poems.

In a short commentary on these Lieder, Peter Franklin offers a controversial interpretation of the texts of the six *Maeterlinck Gesänge*. The text of his essay is as follows:

> The *Sechs Gesänge* opus 13 were composed in 1910 (nos. 1, 2, 3, and 5) and 1913 (nos. 4 and 6) and represent state-of-the-art expressions of Viennese modernism in the period. The poetry and philosophy of Maurice Maeterlinck was much read in German translation by the young artists and intellectuals with whom Zemlinsky had been associated in Vienna. (In 1911, he moved to Prague, where he became Kapellmeister at the Neue Deutsches Theater.) Steeped in Viennese "Jugendstil" and French Symbolism, these songs, particularly in their extended orchestral form, are striking examples of post-*Tristan* eroticism, in which elements of the styles of Richard Strauss, late Mahler, and the younger Schoenberg are combined. Theirs is the dreamworld of Klimt's paintings. At first, mysterious young women seem to be located in a thinly veiled *fin-de-siècle* male fantasy of sexual liberation, coloured with Catholic spirituality in the *Lied der Jungfrau*. Only in the fourth and fifth songs are men directly represented as the lovers and, perhaps, victims of a more fully emancipated *femme fatale*. The implicit narrative is concluded in cryptically subversive fashion. Following her chosen path, the mysterious female protagonist is last seen disappearing into the twilight with another woman.[138]

Franklin's statement that these songs "represent state-of-the-art expressions of Viennese modernism"[139] is misleading. It is true that Zemlinsky considered himself to be an ultra-modernist[140, 141] when searching for material for his operas, and this applied also to his search for suitable poetry to be set in his Lieder. Franklin's designation of these songs as representatives of the *Jugendstil* (and therefore of Secessionist Expressionism) is entirely appropriate. It is true that Franz Schreker, who was a close friend and professional colleague of Zemlinsky's, was steeped in the French Symbolist movement. However, that fact cannot be taken as an indication that the two men shared the same musical

philosophies since, especially at this time in Viennese musical history, individualism was very much in vogue. Nor can it be said that French Symbolism is indicated because of the use of Maeterlinck's mother tongue, French, thus implying the idea that Zemlinsky had also espoused the movement. After all, Zemlinsky set the poems in German translation. Franklin goes even further afield, by suggesting that Zemlinsky's music is derived from the wellsprings of Strauss, Mahler, and Schoenberg.[142] He fails to credit Zemlinsky with the possession of his own creative spirit. If there is symbolism here, it is used to depict a death wish rather than an erotic fantasy.

It is a particular portion of Franklin's interpretation, that of the final Lied, that arouses the most controversy. Since the entire cycle is related to the various aspects of death—such as a search for it, the refusal to acknowledge it, the welcoming of death, and the confrontation of the possible brutality of it—why does the sixth and final song, as Franklin asserts, concern itself with deviant love, rather than maintaining the central and consistent concentration on the subject of death? A more plausible interpretation, and one in accordance with the previous verses, would view Maeterlinck's poems as depicting death, personified only *grammatically* as a woman awaiting the next conquest. In this last Lied, the queen paces agitatedly inside the castle. The king is concerned for the safety of his wife, especially in the half-light, which could symbolize the transition to death. Nevertheless, the queen chooses death as the companion to accompany her through her dawn-lit transition into an afterlife. "The final song tells of a mysterious lady who arrives at a palace," says Pugh. "She says nothing, but the queen knows what she

wants, and silently descends the stairs to join her; and they move off into the distance. The poem is clearly about death."[143]

Weber's interpretation of the philosophical significance of these songs suggests the following interpretations, which dispute Franklin's views: "Song no. 1: the inner realm; no. 2: awareness of life; no. 3: intensification; no. 4: certainty of death; no. 5: leave-taking; no. 6: experience of death."[144] It is necessary to remember that although the word *Tod* in German requires the masculine definite article *der*, it does not necessarily imply that death is a masculine figure or that death possesses gender at all. The word "death" in French, the language in which Maeterlinck's poems were originally set, is the feminine noun *la mort*, which may explain the origin of the difficulty. Beaumont points out the subtlety of Maeterlinck's use of the French word *elle* ("she"), which, when set in German translation (*sie*), has at least two meanings, "she" and "they." This nuance may have escaped Zemlinsky who, it is said, neither spoke, read, nor understood more than a few words of French.[145] It is important to remember that Zemlinsky made a point of speaking only German,[146] and that he set Maeterlinck's poems in German translation rather than in the original French. He would therefore not have been aware of such subtleties as gender differences in French. Obviously, the German translation was grammatically faithful to the original French text, if not to its intention.[147]

Another analysis contrasting with that above for the first song, "Die drei Schwestern" ("The three sisters"), could be that the sisters had gone far afield as we often do, searching for what they desired—in this case, death—when that for which they searched lay close at hand. "Die Mädchen mit den verbundenen Augen" ("The maidens

with the bandaged eyes"), the second song, implies that we create our own "blind spots," refusing to acknowledge what we do not wish to see for fear of the pain that recognition might bring. Facing death could be used as one example. The Virgin's song of comfort, "Lied der Jungfrau" ("Song of the Virgin")—and surely, Mary, the mother of Jesus, is implied in this third Lied—is directed toward all of humanity, for none of us is able to stand alone unaided. The fourth song, "Als ihr Geliebter schied" ("When her lover left"), speaks of a woman bereft of her lover. When he returns, however, he finds that his place has been usurped by another for whom death stands waiting. Again, this song, as are the others, is centered on death. "Und kehrt er einst heim" ("If he returns one day"), the fifth song, seems to be an answer to the fourth, giving directions for appropriate action should the departed lover return. The poem ends with an instruction to say that the departing woman smiled at death.[148] The last poem, "Sie kam zum Schloß gegangen" ("She came to the palace"), has already been discussed.

According to Kravitt, Maeterlinck uses images of German [Austrian] Romanticism in these verses, especially in the sixth poem. Kravitt points out that "night is closely linked to death, the ultimate evasion of life's torments."[149] Although the castle in Zemlinsky's Lied is not a "ruin," a hallmark which Kravitt considers to be central to a Romantic milieu, it is still, nevertheless, an "archaic sculpture . . . tinged with melancholy, connoting a past happiness never to be recaptured . . . all subjects acquire that singular romantic coloration only when they incorporate the tripartite theme of escape, longing, and fulfillment of dreams."[150] Still here, for all of its symbolism, Zemlinsky is attracted to the Romantic idiom that is represented in Maeterlinck's poetry.

In his detailed analysis of these songs, Derrick Puffett points out that the piano settings and the orchestral settings are so different as to make the latter appear to be a recomposition of the former.[151] He notes, however, that the transposition of the first two songs from C minor and F-sharp minor in the piano score to D minor and G-sharp minor in the orchestral score preserves the "tritone relationship between the two songs."[152] The importance of orchestral color, which is not available in a piano accompaniment, is noted as a decisive factor, especially when musical passages illustrate an idea in the text.[153]

In the orchestral version, Zemlinsky varied the orchestration from song to song, resulting in a constant shift of mood and fluctuation of intensity. Labhart explains that through the use of contrasting timbres found in Zemlinsky's orchestrations, the listener is guaranteed the continuity of the morbid atmosphere which Maeterlinck intended.[154] Though the piano score introduction is quite spare, the orchestral beginning to the first song, "Die drei Schwestern," delineates Zemlinsky's sensitivity to Maeterlinck's poetry.[155] Zemlinsky's marking in the original piano score, which begins *Etwas bewegt* (moderate), moves the song forward to *bewegter* (faster), accelerating the tempo, accompanied by alternating changes of key and tempo.[156] A further difference between the two versions stems from Zemlinsky's addition of short introductions and postludes into the orchestral score for some of the songs. The orchestral arrangements, published in 1923 according to Beaumont,[157] or in 1924 according to Puffett,[158] suffered because the first two *Maeterlick Gesänge* had already been transposed downward by the publisher, Universal Edition, in the piano score.[159] This lowered the songs from the soprano range into that of the mezzo-soprano, and, in effect, obscured both the "internal cyclic structure

. . . [and the] external tonal relationships."[160] In the orchestral version, Zemlinsky, through varying the size and constitution of orchestral forces, lends each of the Lieder its own individual color,[161] employing the prominent use of the key D major / d minor throughout its motivic development and imitation.[162] In fact, Puffett asserts that Zemlinsky not only recomposed these songs in their orchestral transformation but changed the order of their presentation as well.[163] Nevertheless, historically, this group of songs is to be considered a cycle and therefore has a central unifying factor. In this case, it is the face of death in its multifaceted perspectives. Despite the grammatically ambiguous gender identity of the being in the last of Zemlinsky's *Maeterlick Gesänge*, it was Anton Webern, a composer and conductor in his own right, who wrote these appreciative words to Zemlinsky: "'Und kehrt er einst heim . . .' the passage: '[Say,] for fear that he weeps, a smile was on my lips,' Indescribable. Or in the last one: 'Where are you going. . . take care in the light of the dusk.' My God, how beautiful it all is."[164, 165]

Lyrische Symphonie in sieben Gesängen nach Gedichten von Rabindranath Tagore, Opus 18

The *Lyrische Symphonie*, hereafter known as the *Lyric Symphony* has elicited less curiosity and investigation from music historians and musicologists than Zemlinsky's *Maeterlinck Gesänge*. Early in the summer of 1922 at Bad Aussee,[166] Zemlinsky had just begun a work that he termed a vocal symphony. It is centered on and dedicated to his amorous experience with Luise Sachsel, who would later become his second wife. For his paean, he chose selected poems from *The Gardener*[167] by Rabindranath Tagore, which had been published in 1914 in Munich.[168] As mentioned earlier, he was a highly regarded Indian poet. Admired by other authors, Tagore was awarded the Nobel Prize in

Literature in 1913, for "his profoundly sensitive, fresh and beautiful verse, by which, with consummate skill, he has made his poetic thought, expressed in his own English words, a part of literature of the West."[169] Tagore was born in Calcutta, India, on 6 May 1861 and died there on 7 August 1941. The Hindu poet, knighted by King George V, travelled the Continent, the Americas, and the Orient, teaching the concept that humans are indivisible from God and therefore from each other, thus uniting mankind in peace and harmony.[170] This philosophy is not reflected in the *Lyrische Symphonie*.

Is it possible that the German version of these seven poems was taken from Tagore's own English version? Beaumont asserts that they were translated by Hans Effenberger from English into German, losing much of their Bengali flavor in the process.[171] Nevertheless, Zemlinsky found the erotically-charged mystique of the "explicit symbolism," the "keen call," and the "vanishing strain" of the poet's flute, coupled with the young girl's chain of red rubies, crushed beneath the wheel of the prince's chariot, to be perfumed with romantic, literary appeal (see Appendix 2).[172] This was a language with which Zemlinsky was already well acquainted, a musical language that was inscribed in his innermost being and was "pure music" to the composer.[173] His turbulent relationship with Alma Schindler had motivated music which was "more yearning, more turbulent, [and] more pessimistic."[174] The *Lyric Symphony* "goes further, with a seismographic curve, that plunges from peaks of frenzied activity, at which the experience of hours seems compressed into moments, to troughs of intense calm, where 'moments become hours.' None of his works runs a wider gamut of emotion, none so utterly consumes its reserves of nervous energy."[175] Tagore wrote, concerning these

poems: "Duration is measured by intensity of feeling; the emotions of the moment seem endless . . . . Moments become hours and hours, as if in a dream. And then it seems to me as if the divisions of time and space are figments of my mind. Each atom is immeasurable, and each moment infinite."[176] Tagore had effected the suspension of time, as we know it. Zemlinsky, in the second tableau, when the young girl speaks for the first time, begins with a tempo indication of *lebhaft* (lively). As she speaks to her mother of the prince's arrival, both the tempo and the young girl's excitement increase, although gradually. After she has torn her ruby chain from her neck and flung it in the path of the prince's chariot, the tempo indication is *sehr ruhig* (very calm). Zemlinsky has achieved the suspension of time musically, as Tagore did, verbally.[177]

No doubt with Luise Sachsel in mind, Zemlinsky chose poems 5, 7, 30, 29, 48, 51, and 61 from Tagore's verses.[178] These seven poems were deliberately selected by Zemlinsky because the composer held that the number 7 invoked "the image of perfection or completion."[179] A musical idea born in May 1918 and reminiscent of the trio theme of Zemlinsky's Second Quartet provided the impetus for the work.[180] The *Lyric Symphony* was composed between April 1922 and 1923.[181] The premiere of the work was originally scheduled for 5 June 1923 as his contribution to the Austrian Music Week in Berlin, but was delayed a year, minus a day, because the autograph score was lost in transit between Berlin and Prague.[182] Zemlinsky was devastated by the loss of the manuscript and despaired over his inability to rewrite the entire score depending only on his memory.[183] The score, which finally turned up in December, was immediately handed over to the copyists at Universal Edition. Later, Zemlinsky planned the world premiere of the *Lyric*

Symphony on 18 February 1924. It was to be coupled with the "Adagio" and "Purgatorio" from Mahler's Symphony No. 10. However, the premiere was again delayed. By the happiest of coincidences, the work was premiered on Sachsel's birthday, 4 June 1924, at the third Orchestral International Society for Contemporary Music (ISCM) Festival, held in Prague from 31 May to 6 June 1924.[184] Sadly, she was not in attendance, having left Prague a few days earlier.[185]

Tagore's verses, within Zemlinsky's cyclic setting, narrate the history of a romantic love "from the first stirrings of desire to the agony of farewell,"[186] through alternating vocal exchanges sung by a baritone and a soprano. The baritone begins. The texts (see Appendix 2) describe the emotional journey of the two lovers, which, in the seventh song, express the philosophical import of the poem, "Let it not be a death, but completeness."[187] As Beaumont explains: "The death of love implies a rebirth, and in these seven movements, the wheel of fate turns full circle . . ."[188] See Figure 6, which lists also the predominant keys of each movement.

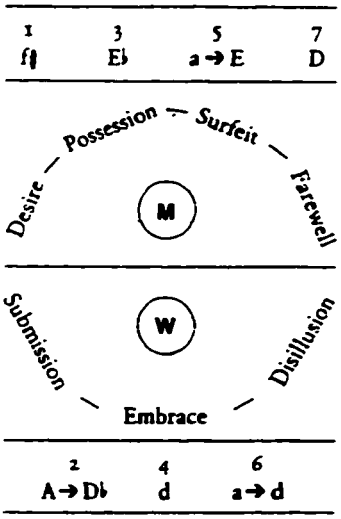
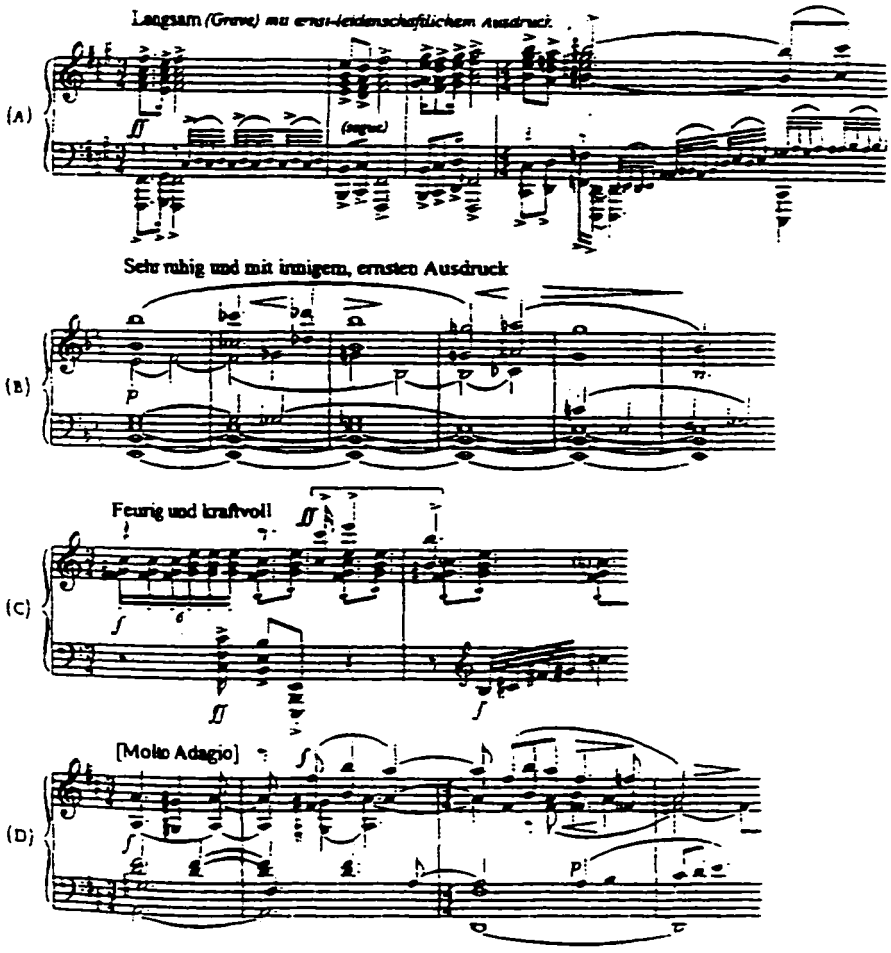


Figure 6. The Wheel of Fate with a Diagram of Key Sequences of the Work

The wheel of fate, with M signifying the masculine (*männlich*), and W signifying the feminine (*weiblich*), turns a full circle during the work's seven movements,[189] showing that an end is also a beginning. Each of the movements marked M introduces material programmatic in nature.[190] Zemlinsky, himself, described it as a "kind of leitmotivic treatment," which would act as a character within a drama recurring "throughout the work in ever changing constellations, like characters in a drama" (see Example 9).[191]

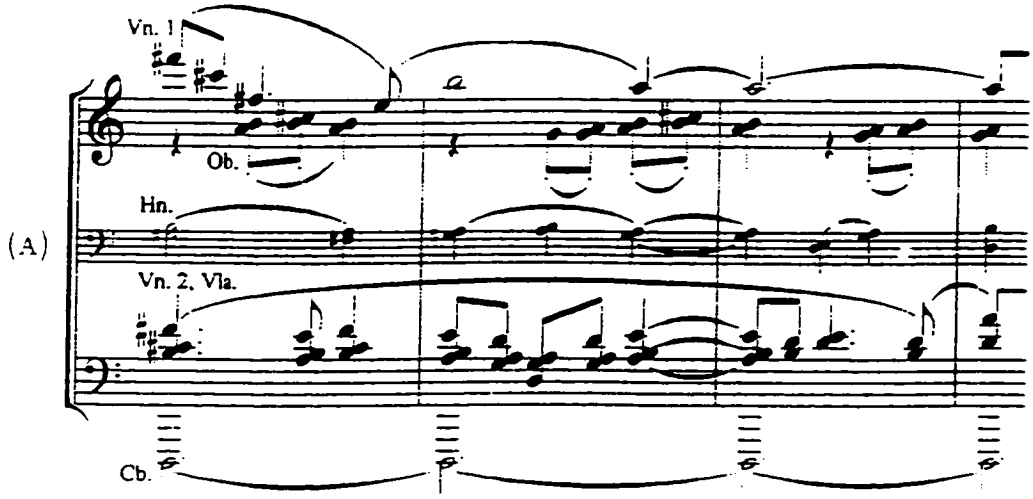


Example 9. Motives Found in the *Lyric Symphony*, Opus 18. (A) I, mm. 2-5; (B) III, mm. 10-15; (C) V, mm. 1-2; (D) VII, mm. 11-14.

The pure W, represented seemingly by an athematic, quasi-recitative phrase,[192] is a woman scorned and rejected.[193] "Indeed, as the story reaches its conclusion, in the sixth movement, the W element is completely suppressed," Beaumont tells us.[194] The W element is not included in the rotating scheme, but instead is composed of fragments from the M sections and the interjected quasi-recitative phrases, during which the W, rather like Eve, formed from Adam's rib, becomes a shadow of M.[195] Otto Weininger purports, "the relationship between man and woman differs in nothing more than that between subject and object. Man is form, woman is matter, . . . matter that can assume any given form."[196] This idea would find little credence in the western world of today. Zemlinsky's inverted "Self" motive pays obeisance to Beethoven and his "Es muss sein" motive in his Quartet in F major, opus 135.[197] The entire work is circular, through-composed, and as operatic as it is symphonic.[198] Beaumont further points out that "his moments of supreme climax—the consummation (at the close of the second song) and the dismissal (before the seventh)—are placed symmetrically, like scene changes, within passages of transition."[199] Stephanie Schroedter notes that the structure of this cycle is much like Schumann's *Frauenliebe und -leben*, in which the ending passage duplicates the beginning of the cycle. She notes that "the piece enjoys a complete and rounded form and could symbolize the longed-for dream of a fantastic unity—a small lyrical world amid such lack of lyricism in the outside world."[200]

Perhaps, to increase a sense of uninterrupted time and location, Zemlinsky wrote that metronome markings were not included in the score of the *Lyric Symphony*, because during the performances of two of his operas, "[he] came to realize that they are scarcely

of any use."[201] The key of D minor, the "Wanderer's" key, is a reference center in every movement, and the use of the "Fate" chord underscores the motionless encompassing of the lovers' embrace.[202] "The keys of the intermediate movements are chosen from the standpoint of structural cohesion," Beaumont avers.[203] The composer interpolated visual cues as to the emotional content of this work. A phrase from the *Lyric Symphony* associated with the words, "Speak to me, my love!" offers an example of Augenmusik (eye music) (see Example 10).



Example 10. "Eye" Music Found in the *Lyric Symphony*, Opus 18.[204]

Beaumont explains that "Noteheads nestled side by side, as if in intimate embrace," are the result of the notation of harmony created by parallel seconds.[205] Finally, Zemlinsky creates an ultimate erotic moment during the finale of the *Lyric Symphony* within the phrase, "Steh still, o wundervolles Ende für einen Augenblick" ("Stand still, oh beautiful end for a moment").[206] A soft, contented trombone glissando closes the *Lyric Symphony*.[207]

Zemlinsky's concept of orchestral colors was quite different from that of Gustav Mahler, according to both Deryck Cooke and Beaumont.[208] Gottfried Kraus cites a critical review of the performance found in the 11 August 1982 edition of the *Salzburger Nachrichten* in which Karl Harb states:

> This work, composed in 1922/23 and first performed on 5 June 1924 at the Prague Music Festival, is not without reason reminiscent of Mahler's *Das Lied von der Erde*. In its quasi-dramatic form it goes beyond Mahler's work, however; the reflective aspect seems set aside in favour of a "plot," thus lending the work liveliness and an urgent impetus. The audience took note of this sign; there must have been about fifteen curtain calls, a fantastic success thanks to several fortunate circumstances.
>
> Zemlinsky's masterpiece is densely woven in terms of compositional technique, making it hard to accuse the work of late-romantic, exaggerated eclecticism. It must be regarded as a work sui generis. Moreover, the refined orchestration reveals the composer's mastery of his craft without the work's sinking to the level of mere craftsmanship. The dialogue between the vocal parts greatly aids the listener in perceiving the overall shape. Atmosphere and mood are thereby bound together into a comprehensive concept that, far from having an esoteric effect, is highly accessible and assured.[209]

In a letter to Emil Hertzka dated 19 September 1922, Zemlinsky wrote, "I have written a work similar to *Das Lied von der Erde*. I still don't have a title for it. It contains seven linked songs for baritone, soprano, and orchestra without interruption. I am still working on this instrumentation."[210] The composer was speaking of his *Lyric Symphony*. A comparison finds only superficial similarities, but there are differences also. Both works are set for singers with an orchestral accompaniment. However, *Das Lied von der Erde* was composed for tenor and alto or baritone. The singers have no interpersonal relationship. The *Lyric Symphony*, on the other hand, is written for a *Heldenbariton* (heroic baritone) and a *jugendlicher-dramatischer Sopran* (lirico spinto).[211] Just the heft of the voices that Zemlinsky specified categorized the work as both dramatic and operatic, in which the singers are cast in the roles of man and woman. *Das Lied* was

composed in 1908 and premiered in Munich on 20 November 1911. Mahler, who suffered three devastating shocks preceding this work (the death of his eldest daughter Maria Anna [Gucki], his forced departure from the Hofoper, and the diagnosis of a terminal heart condition), translated these psychological blows into his music.[212] *Das Lied von der Erde* is filled with sadness, resignation, and the awaiting of death.[213] In contrast, in 1923, Zemlinsky was celebrating a romantic liaison with Luise Sachsel, which inspired the *Lyric Symphony*.[213A]

On the surface, both symphonies have a similar formal organization, in that both are works for voice and orchestra.[214] See Table 2 listing orchestral forces in both compositions.

<table>
<tr><td>Lyric Symphony</td><td colspan="3">Der Trunkene im Frühling in Das Lied von Der Erde</td></tr>
<tr><td rowspan="9">4 flutes (3° and 4° piccolos)
2 oboes
English horn
3 clarinets in La
bass clarinet in La
2 bassoons
contrabassoon
4 horns in Fa
3 trumpets in Do
3 trombones
bass tuba
timpani
percussion
harmonium
celeste
harp
violins 1 and 2
violas
cellos
bass violins</td><td>Strophe</td><td>A section</td><td>B section</td></tr>
<tr><td>1</td><td>woodwind, brass + percussion</td><td>strings + horns (+ lower woodwind)</td></tr>
<tr><td>2</td><td>woodwind, brass + percussion (+ strings)</td><td>strings + horns + trumpet (+ lower woodwind)</td></tr>
<tr><td>3</td><td>woodwind, brass + percussion + solo violin (+ strings (divisi), no lowest strongs)</td><td>solo violin + solo piccolo [bird] + strings (divisi) + harp (+ woodwind (low pitch))</td></tr>
<tr><td>4</td><td>woodwind, brass + percussion + solo violin + upper strings</td><td>solo piccolo, woodwind, horns, harp, percussion, + strings: "Der Lenz ist da" + onset of D-flat</td></tr>
<tr><td>5</td><td>woodwind</td><td>strings + harp (+ woodwind)*</td></tr>
<tr><td>6</td><td>woodwind, brass, harp, percussion + strings</td><td>woodwind, brass, harp, percussion + strings**</td></tr>
<tr><td colspan="3">* Integrated orchestra.
** Maximum integration of orchestra.</td></tr>
</table>

Table 2. Orchestral Forces Found in the *Lyric Symphony* Compared with Sections of *Der Trunkene im Frühling* (*The Intoxicated One in Spring*) in *Das Lied von der Erde*[215]

The *Lyric Symphony* has a cyclic construction based on a narrative line in which the singers have a relationship with each other in the first three songs, although the last four songs are monologues. *Das Lied* offers a series of six monologues during which singers reflect upon nature and love. Both Zemlinsky and Mahler achieve a total fusion of vocal and instrumental genres through the use of motivic constructions that evolve into variant themes.[216] Both works were set in translation. *Das Lied* is built on paraphrases of eighth-century Chinese poetry representing six different authors, while the *Lyric Symphony* is the work of one author utilizing seven selected twentieth-century Bengali poems.[217] Both works contain informal references to symphonic structure.[218] In *Das Lied*, a symphonic reference is found in the scherzo-like grouping of the third, fourth, and fifth movements. Although Zemlinsky varied the groupings of his orchestral forces, Mahler scored concertante passages for solo horn, oboe, and flute. Michael Kennedy mentions intervals with specific significances, such as the use of a descending second interval indicating yearning, while an interval of an ascending minor third betokens loneliness and space.[219] The use of a pentatonic scale of three notes elicits an Oriental milieu, which is perhaps a reflection of Mahler's belief in pan-psychism.[220] Further, Beaumont declares, another similarity is found in Zemlinsky's suspended moment in the fourth movement of the *Lyric Symphony*, while the lovers are clasped fast in a musical embrace, caught in a netting of D major chromaticism, "pentatonic clusters and the 'Fate' chord."[221] Zemlinsky's orchestral texture is often obscured by dense instrumental scoring unless performed with utmost precision. Mahler, on the other hand, searches for a goal of "sharp-edged clarity."[222]

Several composers and conductors have commented on Zemlinsky's *Lyric Symphony*. Paolo Petazzi states: "Obviously, the Lyric Symphony is not sufficient to define, in a complete way, the figure of Zemlinsky, but it is undoubtedly one of his greater works, with elements that, taken by themselves, permit us to grasp some of the essential aspects of his poetics and to understand some of the reasons for his charm and his 'un-timeliness.'"[223] Felix Adler instructs us that: "The Lyric Symphony is a work of maturity, drawn from a source of rich experience, sublimated by the perfection of an art whose roots are planted in firm soil. As such, it has long outgrown that experimentalism which is the hallmark of those younger composers who are still feeling their way."[224] Alban Berg, beside himself with ecstatic praise, states: "Freed from all secondary considerations, limitations, and obstacles that have to be surmounted in works of other genres . . . , with the *Lyric Symphony* (never before was a title so unambiguous and at once so meaningful) a musical [masterpiece] is born—one that contains not one note too many, nor one too few."[225] Zemlinsky's personal style has made it difficult to conveniently classify the composer as belonging to a particular school or as excelling in only one musical idiom. He is unique unto himself. Obviously, his Lieder deserve further study, promotion, and performance.

CHAPTER 6

CONCLUSION

It is yet quite possible that undiscovered Lieder and other works from Zemlinsky's pen still exist and may yet appear. Zemlinsky scholar Antony Beaumont points out that the composer's "papers and personal effects [are] spread over at least three continents,"[1] a situation caused by the onslaught of Hitler's increasing power (1933-1938) as his Fascist troops rolled across Europe. Zemlinsky, like Alma Schindler-Mahler-Gropius-Werfel; her husband, Franz Werfel; Arnold Schoenberg; and other Jewish creators of *Entartete Kunst* ("degenerate art," as it was so erroneously labeled by Nazi censors), fled from Europe just prior to or just after the *Anschluss* in Austria in 1938. Their music was repressed in those countries controlled by Hitler's regime. These creative artists sacrificed much, both personally and professionally, in order to preserve not only their liberty but also their lives. Zemlinsky's music remains rarely performed today, especially in the United States, although his instrumental works are enjoying a small renascence in the concert hall.[2]

Music scholars are hardly aware that Alexander Zemlinksy played such a pivotal role leading to the formation of what is known as the Second Viennese School.[3] That he exerted great influence on his students and contemporaries is exemplified by the fact that Alban Berg quoted some of Zemlinsky's music from the *Lyric Symphony* in his own *Lyric Suite*.[4] An article in a recent *Musical Quarterly* notes Schoenberg's high esteem for Zemlinsky.[5] As mentioned earlier, Schoenberg tells us that Zemlinsky, as a conservatory-trained musician who had received encouragement from Brahms, became a

decisive force in Schoenberg's life. As he also averred in later years, Zemlinsky was the source of most of his "knowledge of the technique and problems of composing."[6] Zemlinsky's influence on Schoenberg reflected the division then prevalent in the serious musical circles of Vienna. As Schoenberg recalled in his article titled "My Musical Evolution," "I had been a 'Brahmsian' when I met Zemlinsky. His love embraced both Brahms and Wagner, and soon thereafter I became an equally confirmed addict. No wonder the music I composed at that time mirrored the influence of both of these masters."[7] In 1949, Arnold Schoenberg, Alexander Zemlinsky's pupil, colleague, brother-in-law, and close friend, had this to say about the composer:

> I have always strongly believed that he [Zemlinsky] was a great composer, and I still stand fast by my conviction. . . . I know of no other post-Wagnerian composer . . . who could compose with greater musical substance than he. His ideas, his form, his timbres, and each musical nuance, sprang directly from his handling of a scene or from the voices of singers, with clarity and precision of the highest quality. . . . His [Zemlinsky's] time will come earlier than one thinks.[8]

Other students of Zemlinsky would also become important in the musical world. The previously mentioned Arthur Bodanzky, who had been Zemlinsky's assistant at the Carltheater in Vienna, conducted at the Hofoper for Mahler and later in Berlin and Prague as well.[9] He was to become conductor of the German repertoire at the Metropolitan Opera House in New York City.[10] Another outstanding Zemlinsky protégé, Karl Weigl, was engaged as a coach during the Mahler regime at the Hofoper. He taught also at the New Conservatory in Vienna and at the University of Vienna in 1930.[11] Weigl, a Jew, who, like Zemlinsky, was forced to leave Austria because of rising anti-Semitism, emigrated to the United States, where he taught at the Hartt School of Music, Brooklyn College, Boston Conservatory, and the Philadelphia Academy.[12] Erich J.

Wolff, a further successful Zemlinsky student, established his reputation as a composer of chamber and orchestral music. Wolff was touring the United States as an accompanist when he died on 12 March 1913 in New York City at the age of thirty-eight.[13] Egan Bloch, also a Zemlinsky proselyte, was an accompanist and after 1901 became an opera producer and conductor.[14]

Alexander von Zemlinsky, an important musical figure, can be considered to be one of the most profoundly influential musicians in Vienna, a center of avant-garde music at the turn of the century.[15] La Grange points out that Zemlinsky was "a living link between the past and the future,"[16] between the First Viennese School (Mozart, Haydn, Beethoven, Schubert) and the Second Viennese School.[17] It was Schoenberg, supported by his acolytes Alban Berg and Anton Webern, who would depart from what had become the accepted conventional styles to *avant-garde* atonality and serialism. Surely, it was Alexander Zemlinsky who led them to that point of departure. It should be noted that Zemlinsky, in his later compositions, demonstrated a refinement that moved away from the post-Romantic influences of Mahler and Richard Strauss toward—though never reaching—atonality.

The increasing number of studies investigating Zemlinsky's compositions show him and his music to be worthy of further research. According to Lustig, Zemlinsky, with his appealing "blend of Romanticism, exoticism, nostalgia, and modern sentiment, not to mention his highly skillful linking of moods and motives," and the ability to create a piece that is entirely his own,[18] deserves a revered place in the hierarchy of twentieth-century composers, and recognition as a catalyst and conduit in the formation of the

Second Viennese school. Theodor W. Adorno, in his collection of essays on modern music, declared:

> To say that it is difficult to define what is specific to Zemlinsky himself is not to detract from his achievement. . . .The presence of eclectic features in the texture of his works cannot be denied: they reflect the conductor's love for the masterpieces of his age, a love from which his sensibility [was] unable to draw back when he [came] to repose. . . . As early as 1926, in *Das neuer Musiklexicon*, the German version of the Eaglefield-Hulls *Dictionary of Modern Music and Musicians*, edited by Alfred Einstein, he [Zemlinsky] is correctly described as a significant representative of that synthesis of Wagnerian and Brahmsian elements which can be discerned in so many works of the Viennese school. . . . But his homophonic disposition did possess the virtue of a highly transparent and elegant style which never lapsed into the banal or amorphous. . . . Zemlinsky . . . was a true master.[19]

This thesis concerns itself with selected vocal works of Alexander Zemlinsky, and is a synthesis of writings about them. In addition it discusses Zemlinsky the man, the composer, the teacher, the husband, and the conductor. Through investigation of his composing techniques, it explores his personal ciphers and symbols, his use of motives, chords, key color, vocal coloring, visual depiction of the text, as well as cell expansion to further unify his music. Zemlinsky had his own personal voice. It derived from reactions to the stimuli around him and traced his development as a composer. Therefore, Adorno's foregoing statement might well read, in part, "Zemlinsky possesses the virtue of a highly personal, transparent, and elegant style, which never lapsed into the banal or amorphous." Adorno was right. Zemlinsky was a true master. His Lieder prove it so.

APPENDIX 1

SONGS BY ALEXANDER ZEMLINSKY ARRANGED CHRONOLOGICALLY BY YEAR OF COMPOSITION*

1889-1890 **Sieben (Zwölf) Lieder**

No. 1 - Die schlanke Wasserlilie (Heinrich Heine)

No. 2 - Gute Nacht (Joseph Karl Benedikt von Eichendorff)

No. 3 - Liebe und Frühling (August Heinrich Hoffmann von Fallersleben)

No. 4 - Ich sah mein eigen Angesicht (Theodor Vulpius)

No. 5 - Lieben und Leben (Carl Pfleger)

No. 6 - In der Ferne (Robert Eduard Prutz)

No. 7 - Waldgespräch (Joseph Karl Benedikt von Eichendorff)

1890 **Zwei Preislieder (Vincenz Zusner)**

No. 1 - Des Mädchens Klage

No. 2 - Der Morgenstern

1890 **Drei Lieder um 1890**

No. 1 - Rosenband (Friedrich Gottlieb Klopstock)

No. 2 - Lerchengesang (Karl August Candidus)

No. 3 - Abendstern (Johann Baptist Mayrhofer)

1892 **Zwei Lieder auf Texte von Paul Heyse**

No. 1 - Auf die Nacht in der Spinnstub'n

No. 2 - Im Lenz

1892 **Zwei Lieder auf Texte von Heinrich Heine**

No. 1 - Frühlingslied

No. 2 - Wandl' ich in dem Wald des Abends

1894-96 **Op. 2, Heft 1, No. 1 - Heilige Nacht (Friedrich Martin von Bodenstedt)**

Op. 2, Heft 1, No. 2 - Der Himmel hat keine Sterne so klar (Paul Heyse)

Op. 2, Heft 1, No. 3 - Geflüster der Nacht (Theodor Storm)

Op. 2, Heft 1, No. 4 - Der Liebe Leid (Anonymous)

Op. 2, Heft 1, No. 5 - Mailied (Johann Wolfgang von Goethe)

Op. 2, Heft 1, No. 6 - Um Mitternacht (Julius Rodenberg)

Op. 2, Heft 1, No. 7 - Vor der Stadt (Joseph Karl Benedikt von Eichendorff)

1894-96 **Op. 2, Heft 2, No. 1 - Frühlingstag (Karl Siebel)**

Op. 2, Heft 2, No. 2 - Altdeutsches Minnelied (*Des Knaben Wunderhorn*)

Op. 2, Heft 2, No. 3 - Der Traum (Victor Blüthgen)

Op. 2, Heft 2, No. 4 - Im Lenz (Paul Heyse)

Op. 2, Heft 2, No. 5 - Das verlassene Mädchen (Otto von Leixner [von Grünberg])

Op. 2, Heft 2, No. 6 - Empfängnis (Paul Wertheimer)

1895-96 Fünf Lieder

No. 1 - Orientalisches Sonett (Hans Grasberger)

No. 2 - Süße, süße Sommernacht (Aissa Lynx)

No. 3 - Herbsten (Paul Wertheimer)

No. 4 - Nun schwillt der See so bang (Paul Wertheimer)

No. 5 - Der Tag wird kühl (Paul Heyse)

1897 Op. 5, Heft 1, No. 1 - Schlaf nur ein! (Paul Heyse)

Op. 5, Heft 1, No. 2 - Hütet euch! (Paul Heyse)

Op. 5, Heft 1, No. 3 - O Blätter, dürre Blätter ([Karl] Ludwig Pfau)

Op. 5, Heft 1, No. 4 - O Sterne, goldene Sterne ([Karl] Ludwig Pfau)

Op. 5, Heft 2, No. 1 - Unter blühenden Bäumen (Otto Franz Gensichen)

Op. 5, Heft 2, No. 2 - Tiefe Sehnsucht (Detlev von Liliencron)

Op. 5, Heft 2, No. 3 - Nach dem Gewitter (Franz Evers)

Op. 5, Heft 2, No. 4 - Im Korn (Franz Evers)

1898 Op. 6 - Walzer Gesänge nach toskanischen Volksliedern von Ferdinand Gregorovius

Op. 6, No. 1 - Liebe Schwalbe

Op. 6, No. 2 - Klagen ist der Mond gekommen

Op. 6, No. 3 - Fensterlein, nachts bist du zu

Op. 6, No. 4 - Ich gehe des Nachts

Op. 6, No. 5 - Blaues Sternlein

Op. 6, No. 6 - Briefchen schrieb ich

1900 Op. 7 - Irmelin Rose und andere Gesänge

Op. 7, No. 1 - Da waren zwei Kinder (Christian Morgenstern)

Op. 7, No. 2 - Entbietung (Richard Fedor Leopold Dehmel)

Op. 7, No. 3 - Meeraugen (Richard Fedor Leopold Dehmel)

Op. 7, No. 4 - Irmelin Rose (German translation by Robert Franz Arnold [Levisohn] after the Danish poet Jens Peter Jacobsen)

Op. 7, No. 5 - Sonntag (Paul Wertheimer)

1900 Turmwächterlied und andere Gesänge

Op. 8, No. 1 - Turmwächterlied (German translation by Robert Franz Arnold [Levisohn] after the Danish poet Jens Peter

Jacobsen)

Op. 8, No. 2 - Und hat der Tag all seine Qual (German translation by Robert Franz Arnold [Levisohn] after the Danish poet Jens Peter Jacobsen)

Op. 8, No. 3 - Mit Trommeln und Pfeifen (Detlev von Liliencron)

Op. 8, No. 4 - Tod in Ähren (Detlev von Liliencron)

1900-1901 Zwei (Drei) Lieder

No. 1 - Der alte Garten (Joseph Karl Benedikt von Eichendorff)

No. 2 - Erdeinsamkeit (Adolph Zemlinszky)

1901 Zwei Brettl-Lieder (Two Cabaret Songs) (1901)

No. 1 - In der Sonnengasse (Arno Holz)

No. 2 - Herr Bombardil (Rudolf Alexander Schröder)

1901 Op. 10 - Ehetanzlied und andere Gesänge

Op. 10, No. 1 - Ehetanzlied (Otto Julius Bierbaum)

Op. 10, No. 2 - Selige Stunde (Paul Wertheimer)

Op. 10, No. 3 - Vöglein Schwermut (Christian Morgenstern)

Op. 10, No. 4 - Meine Braut führ' ich heim (German translation after the Danish poet Jens Peter Jacobsen)

Op. 10, No. 5 - Klopfet, so wird euch aufgetan (Thekla Lingen)

Op. 10, No. 6 - Kirchweih (Karl Busse)

1903 Über eine Wiege (Detlev von Liliencron)

1903 Es war ein alter König (Heinrich Heine)

1903-1905 Mädel, kommst du mit zum Tanz? (Leo Feld)

1905 Schlummerlied (Richard Beer-Hoffman)

1907 Zwei Balladen

No. 1 - Jane Grey (Heinrich Ammann)

No. 2 - Der verlorene Haufen (Viktor Klemperer)

1907 Fünf Lieder auf Texte von Richard Dehmel

No. 1 - Vorspiel

No. 2 - Ansturm

No. 3 - Letzte Bitte

No. 4 - Stromüber

No. 5 - Auf See

1908 Der chinesische Hund, oder der englische Apfelstüdel (Alexander

Zemlinsky)

1916 Four Songs

No. 1 - Noch spür ich ihren Atem (Hugo von Hofmannsthal)

No. 2 - Hörtest du denn nicht hinein (Hugo von Hofmannsthal)

No. 3 - Die Beiden (Hugo von Hofmannsthal)

No. 4 - Harmonie des Abends (Charles Baudelaire)

1913-1921 Op.13 - Sechs Gesänge nach Gedichte von Maurice Maeterlinck (German translation by Friedrich von Oppeln-Bronikowski after the French of Maurice Maeterlinck)

Op. 13, No. 1 - Die drei Schwestern

Op. 13, No. 2 - Die Mädchen mit den verbundenen Augen

Op. 13, No. 3 - Lied der Jungfrau

Op. 13, No. 4 - Als ihr Geliebte schied

Op. 13, No. 5 - Und kehrt er einst heim

Op. 13, No. 6 - Sie kam zum Schoß gegangen

1922-1923 Op. 18 - Lyrische Symphonie in sieben Gesängen nach Gedichten von Rabindranath Tagore (German translation by Friedrich von Oppeln-Bronikowski after an anonymous English translation of the Bengali of Rabindranath Tagore)

Op. 18, No. 1 - Ich vergesse, ich vergesse

Op. 18, No. 2 - Mutter, der junge Prinz

Op. 18, No. 3 - Du bist die Abendwolke

Op. 18, No. 4 - Sprich zu mir, Geliebter

Op. 18, No. 5 - Befrei mich von den Banden deiner Süße

Op. 18, No. 6 - Vollende denn das letzte Lied

Op. 18, No. 7 - Friede, mein Herz

1924 Und einmal gehst du hin (August Eigner)

1929 Op. 20 - Symphonische Gesänge

Op. 20, No. 1 - Lied aus Dixieland (Langston Hughes)

Op. 20, No. 2 - Lied der Baumwollpacker (Jean Toomer)

Op. 20, No. 3 - Totes braunes Mädel (Countée Cullen)

Op. 20, No. 4 - Übler Bursche (Langston Hughes) (1929)

Op. 20, No. 5 - Erkenntnis (Langston Hughes) (1929)

Op. 20, No. 6 - Afrikanischer Tanz (Langston Hughes) (1929)

Op. 20, No. 7 - Arabeske (Frank Horne) (1929)

1934 Op. 22 - Sechs Lieder

Op. 22, No. 1 - Auf braunen Sammetschuhen geht (Christian Morgenstern)

Op. 22, No. 2 - Abendkelch voll Sonnenlicht (Christian Morgenstern)

Op. 22, No. 3 - Feiger gedanken bängliches Schwanken (Johann Wolfgang von Goethe)

Op. 22, No. 4 - Elfenliedchen (Johann Wolfgang von Goethe)

Op. 22, No. 5 - Volkslied (Christian Morgenstern)

Op. 22, No. 6 - Auf dem Meere meine Seele (Christian Morgenstern)

Op. 22, No. 6 - Das bucklichte Männlein (*Des Knaben Wunderhorn*)

1935 Ahnung Beatricens (Franz Werfel)

1937-8 Op. 27 - Zwölf Lieder

Op. 27, No. 1 - Entführung (Stefan George)

Op. 27, No. 2 - Sommer (German translation by Maurice Wright after the Sanskrit of Kalidasa, fifth century)

Op. 27, No. 3 - Frühling (German translation by Maurice Wright after the Sanskrit of Kalidasa, fifth century)

Op. 27, No. 4 - Jetzt ist die Zeit (German translation by Maurice Wright after the Sanskrit of Kalidasa, fifth century)

Op. 27, No. 5 - Die Verschmähte (German translation by Maurice Wright after the Sanskrit of Amaru, between the sixth and eighth centuries)

Op. 27, No. 6 - Der Wind des Herbstes (German translation by Maurice Wright after the Sanskrit of Kalidasa, fifth century)

Op. 27, No. 7 - Elend (German translation by Maurice Wright after the English of Langston Hughes)

Op. 27, No. 8 - Harlem Tänzerin (German translation by Maurice Wright after the English of Claude McKay)

Op. 27, No. 9 - Afrikanische Tanz (German translation by Maurice Wright after the English of Langston Hughes)

Op. 27, No. 10 - Gib ein Lied mir wieder (Stefan George)

Op. 27, No. 11 - Regenzeit (German translation by Maurice Wright after the Sanskrit of Kalidasa, fifth century)

Op. 27, No. 12 - Wanderers Nachtlied (Johann Wolfgang von Goethe)

1939 Three Songs (Irma Stein-Firner, translated by Alice Mattullath) [Chinese Serenade; My Ship and I; Love, I Must Say Goodbye]

* This table lists only completed songs. It is derived from:

1. "Alexander Zemlinsky (1871-1942)." In *REC Music Foundation*, controlled and funded by Robert Ellis Crawford [database on-line]. Available from "The Lied and Song Texts Page" at http://www.recmusic.org/lieder/. Internet: accessed 20 September, 2001.

2. Beaumont, Antony. *Zemlinsky*. Ithaca, New York: Cornell University Press, 2000.

APPENDIX 2

TEXTS OF *GESÄNGE IN LYRISCHE SYMPHONIE IN SIEBEN GESÄNGE NACH GEDICHTEN VON RABINDRANATH TAGORE*

I. Baritone:

Ich bin friedlos, ich bin durstig nach fernen Dingen. Dingen.	I am without peace, I thirst for faraway things.
Meine Seele schweift in Sehnsucht den Saum der dunklen Welt zu berühren.	My soul goes out in longing to touch the hem of the dim distance.
O großes Jenseits, o ungestümes Rufen deiner Flöte,	O Great Beyond, o impetuous call of thy flute,
ich vergesse, ich vergesse immer, daß ich keine Schwingen zum Fliegen habe,	I forget, I always forget that I have no wings to fly,
daß ich an dieses Stück Erde gefesselt bin für alle Zeit.	That I am bound to this piece of earth for all time.
Ich bin voll verlangen und wachsam,	I am eager and wakeful,
ich bin ein Fremden in fremden Land —	I am a stranger in a strange land —
Dein Odem kommt zu mir und raunt mir unmögliche Hoffnungen zu.	Your breath comes to me and whispers to me of impossible hope.
Deine Sprache klingt meinem Herzem vertraut wie meine eig'ne.	Your speech sounds in my trusting heart as if it were my own.
O Ziel in fernen, o ungestümes Rufen deiner Flöte.	O goal at a distance, o impetuous call of your flute.
Ich vergesse immer, ich vergesse , daß ich nicht den Weg weiß,	I forget always, I forget that I don't know the way,
daß ich das beschwingte Roß nicht habe.	that I have no winged horse.
Ich bin ruh'los, ich bin ein Wanderer in meinem Herzen.	I am restless, I am a wanderer in my heart.
Im sonnigen Nebel der zögernden Stunden	In the sunny haze of hesitant hours
welch gewaltiges Gesicht von dir, wird Gestalt in der Bläue des Himmels.	what a vast vision of your face takes shape in the blue of the heavens.
O fernstes Ende, o ungestümes Rufen deiner Flöte.	O farthest end, o impetuous call of your flute.
Ich vergesse, ich vergesse immer, daß die Türen über all verschloßen sind in dem Hause wo ich einsam wohne.	I forget, I always forget that the doors are shut everywhere in the house where I live alone.
O fernstes Ende, o ungestümes Rufen deiner Flöte.[141]	O farthest end, o impetuous call of your flute.[142]

II. Soprano:

Mutter, der junge Prinz muß an unsrer Türe vorbeikommen.	Mother, the young prince must pass by our door.
Wie kann ich diesen Morgen auf meine Arbeit acht geben?	How can I attend to my work this morning?
Zeig mir, wie soll mein Haar ich flechten;	Show me how to plait my hair;
Zeig mir, wie soll' ich für Kleider anziehen?	Tell me which clothing to put on.
Warum schaust du mich so verwundert an,	Why do you look at me so amazed,

Mutter?
Ich weiß wohl, er wird nicht ein einz'ges Mal zu meinem Fenster aufblicken.
Ich weiß, im Nu wird er mir aus den Augen sein;
nur das verhallende Flötenspiel wird seufzend zu mir dringen von weitem.
Aber der junge Prinz wird bei uns vorüberkommen,
und ich will mein Bestes anziehen für diesen Augenblick.
Mutter, der junge Prinz ist an uns'rer Türe vorbei gekommen,
und die Morgensonne blitzte an seinem Wagen.
Ich strich den Schleier aus meinem Gesicht,
riß die Rubinenkette von meinem Hals und warf sie ihm in den Weg.
Warum schaust du mich so verwundert an, Mutter?
Ich weiß wohl, daß er meine Kette nicht aufhob.
Ich weiß, sie ward unter den Rädern zermalmt und ließ eine rote Spur im Staube zurück.
Und niemand weiß, was mein Geschenk war und wer es gab.
Aber der junge Prinz kam an uns'rer Tür vorüber, und ich hab' den Schmuck von meiner Brust ihm in der Weg geworfen.[143]

Mother?
I know well he will not glance up once at my window.
I know he will pass out of my sight in an instant;
only the vanishing strain of the flute will come sobbing to me from afar.
But the young prince will pass by our door,
and I will put on my best for the moment.
Mother, the young prince did pass by our door,
and the morning sun flashed from his coach.
I swept aside the veil from my face,
I tore the ruby necklace from my neck and and flung it in his path.
Why do you look at me so amazed, Mother?
I know well he did not pick up my necklace;
I know it was crushed under his wheels leaving a red trace in the dust.
And no one knows what my gift was, nor to whom.
But the young prince did pass by our door, and I flung the jewelry from my breast before his path.[144]

III. Baritone:

Du bist die Abendwolke, die am Himmel meiner Träume hinzieht.
Ich schmücke dich und kleide dich immer mit den Wünschen meiner Seele.
Du bist mein Eigen, mein Eigen.
Du, die in meinem endlosen Träumen wohnt.
Deine Füße sind rosigrot von der Glut meines sehnsüchtigen Herzens.
Du, die meine Abendlieder erntet.
Deine Lippen sind bittersüß' vom Geschmack des Weins aus meinen Leiden.
Du bist mein Eigen, mein Eigen.
Du, die in meinem einsamen Träumen wohnt.
Mit dem Schatten meiner Leidenschaft hab' ich deine Augen geschwärzt,
gewohnter Gast in meines Blickes tiefe.
Ich hab' dich gefangen und dich eingesponnen, Geliebte,
in das Netz meiner Musik.
Du bist mein Eigen, mein Eigen.
Du, die in meinem unsterblichen Träumen wohnt.[145]

You are the evening cloud, floating in the sky of my dreams.
I adorn you and clothe you always with the desires of my soul.
You are my own, my own.
You, who live in my endless dreams.
Your feet are rosy red with the glow of my heart's desire.
Gleaner of my sunset songs.
Your lips are bitter-sweet with the taste of the wine of my suffering.
You are my own, my own.
You, who dwell in my lonely dreams.
With the shadow of my passion I have darkened your eyes,
haunting guest of the depth of my gaze.
I have caught you and cocooned you, my love,
in the net of my music.
You are my own, my own.
You, who dwell in my immortal dreams.[146]

IV. Soprano:

Sprich zu mir, Geliebter, sag mir mit Worten, was du sangest.
Die Nacht is dunkel, die Sterne sind in Wolken verloren.
Der Wind seufzt durch die Blätter.
Ich will mein Haar lösen,
mein blauer Mantel wird dich umschmiegen wie Nacht.
Ich will deinen Kopf an meine Brust schließen
und hier in der süßen Einsamkeit laß den Herz reden.
Ich will meine Augen zumachen und lauschen,
ich will nicht in dein Antlitz schauen.
Wenn deine Worte zu Ende sind, wollen wir still und schweigend sitzen.
Nur die Bäume werden im Dunkel flüstern.
Die Nacht wird bleichen, der Tag wird dämmern.
Wir werden einander in die Augen schauen und jeder seines Wegen ziehn.
Sprich zu mir, Geliebter.[147]

Speak to me, my love. Tell me in words what you sang.
The night is dark. The stars are lost in clouds.
The wind is sighing through the leaves.
I will let loose my hair,
my blue cloak will snuggle around you like night.
I will clasp your head to my bosom
and here in the sweet loneliness, let your heart speak.
I would shut my eyes and listen,
I would not gaze into your face.
When your words are ended, we would sit peacefully and silently.
Only the trees will whisper in the darkness.
The night will pale, the day will dawn.
We shall look at each other's eyes and go on our different paths.
Speak to me, my love.[148]

V. Baritone:

Befrei' mich von dem Banden deiner Süße, Lieb!
Nichts mehr von diesem Wein der Küsse.
dieser Nebel von schwerem Weihrauch erstickt mein Herz.
Öffne die Türe, mach Platz für das Morgenlicht.
Ich bin in dich verloren, eingefangen, in die Umarmungen deiner Zärtlichkeit.
Befrei' mich von deinem Zauber und gib mir den Mut zurück,
der mein befreites Herz darzubieten.[149]

Free me from the fetters of your sweetness, my love!
No more of this wine of kisses;
this fog of heavy incense suffocates my heart.
Open the doors, make room for the morning light.
I am lost in you, captured in the folds of your embraces.
Free me from your magic, and give me back the courage
to offer you my liberated heart.[150]

VI. Soprano:

Vollende denn das letzte Lied und laß uns auseinander gehn:
vergiß diese Nacht, wenn die Nacht um ist.
Wen müh ich mich mit meinem Armen zu umfassen?
Träume lassen sich nicht einfangen,
meine gierigen Hände drücken Leere an mein Herz
und es zermürbt meine Brust.[151]

Finish then the last song and let us leave separately:
Forget this night when the night is no more.
Whom do I try to clasp within my arms?
Dreams cannot be made captive;
My greedy hands press emptiness on my heart
and it bruises my breast.[152]

VII. Baritone:

Friede, mein Herz, laß die Zeit für das Scheiden süß sein,	Peace, my heart, let the time for the parting be sweet,
laß es nicht einen Tod sein, sondern Vollendung.	let it not be a death, but a completion.
Laß Liebe in Erinn'rung schmelzen und Schmerz in Lieder.	Let love melt into memory and pain into songs.
Laß' die letzte Berührung deine Hände sanft sein, wie die Blume der Nacht.	Let the final touch of your hands be gentle, like the flowers of the night.
Steh' still, steh' still, o wundervolles Ende für einen Augenblick	Be still, be still, o wonderful end for a moment
und sage deine letzte Worte in Schweigen.	and say your last words in silence.
Ich neige mich vor dir, ich halte meine Lampe in die Höhe, um dir auf deinem Weg zu leuchten.[153]	I bow before you, and hold up my lamp to light you on your way.[154]

NOTES

Introduction

1. Roger L. Lustig, essay in booklet for *Alexander Zemlinsky, Lyrische Symphonie, Opus 18 / 6 ausgewählte Lieder*. RCA Victor Red Seal BMG Classics 09026-68111-2, 1994.

2. Antony Beaumont, *Zemlinsky* (Ithaca, New York: Cornell University Press, 2000), 21.

3. Stephanie Schroedter, "Alexander Zemlinsky: Lyric Symphony Opus 18 / Alban Berg: Lyric Suite – Orchestral Songs Opus 4," booklet, *Alexander Zemlinsky: Lyric Symphony / Alban Berg, Three Pieces from the "Lyric Suite," Five Orchestral Songs*, James Johnson, Vlatka Orsanic, SWF Symphony Orchestra, Michael Eielen, Arte Nova 74321 27768, 1994, 1995, 3.

4. Beaumont, *Zemlinsky*, 183.

5. Schroedter, 3.

6. Schroedter, 3.

7. Beaumont, *Zemlinsky*, 17.

8. Alma Mahler-Werfel, *Mein Leben* (Frankfurt am Main: S. Fischer Verlag, 1960), 29.

9. Beaumont, *Zemlinsky*, 183.

10. Beaumont, *Zemlinsky*, 293.

11. Beaumont, *Zemlinsky*, 28.

12. Horst Weber, *Alexander Zemlinsky: eine Studie von Horst Weber* (Vienna: Verlag Elisabeth Lafite; Vienna: Österreicher Bundesverlag, 1976), 67.

Chapter 1

1. Jörg von Uthmann, "Decline and Fall," *Opera News*, December. 2001, 25.

2. It should be explained that the label "First Viennese School" is a convention used only for reference purposes. The great masters, Mozart, Haydn, Beethoven, and Schubert, would have been amazed to hear that twentieth century musicians considered

them as members of a "school" at all Source: Henry-Louis de La Grange, *Gustav Mahler*, vol. 2, *Vienna: The Years of Challenge (1897-1904)* (Oxford: Oxford University Press, 1995), 687.

3. Jan Maegaard, "Der geistige Einflußbereich von Schönberg und Zemlinsky in Wien um 1900," in *Alexander Zemlinsky[:] Tradition im Umkreis der Wiener Schule*, Universal Edition für Wertungsforschung. (Graz: Otto Kolleritsch, 1976) 35.

4. Hilde Spiel, *Vienna's Golden Autumn 1866-1938, Autumn: 1866-1938* (New York: Weidenfield and Nicolson, 1987), vi.

5. La Grange, 687.

6. Carl E. Schorske, *Fin de Siècle Vienna: Politics and Culture* (New York: Random House: Vintage Books, 1979), 5.

7. Schorske, 119.

8. Maegaard, 34, 35.

9. Peter Vergo, *Art in Vienna: 1898-1918*, 3rd ed. (London: Phaison Press Limited, 1993), 24.

10. Rudolf Klein, liner notes, *Ausgewählte Lieder* from von Alexander Zemlinsky, Karl Weigl, Alma Mahler, Arnold Schönberg, Christopher Norton-Welsh, and Charles Spencer, n.d. Preiser Record, Preiser 120-653, n. pag.

11. Klein, n.pag.

12. Vergo, 24.

13. Maegaard, 39.

14. Maegaard, 40.

15. Weber, 68.

16. Rudolf Stephan, "Alexander Zemlinsky—ein unbekannter Meister von der Wiener Schule," in *Kieler Vorträge zum Theater*, Heft 4 (Kiel: Gesellschaft der Freunde des Theaters in Kiele. V., 1978), 5.

17. Stephan, 5.

18. Stephan, 5.

19. Maegaard, 41.

20. Beaumont, *Zemlinsky*, 292-3.

21. Klein, n. pag.

Chapter 2

1. Stephan, 7.

2. Originally, Zemlinsky's father adopted the titular particle, "von." However, "such distinctions were outlawed in Austria" in 1918. Source: "Zemlinsky, Alexander von," in *The Concise Baker's Biographical Dictionary of Musicians*, 8th ed., revised by Nicolas Slonimsky (New York: Schirmer-Macmillan; Toronto: Maxwell Macmillan Canada; New York: Maxwell Macmillan International, 1994), 1149.

3. La Grange, 220.

4. "Zemlinsky, Alexander von," 1149.

5. Stephan, 7.

6. "Zemlinsky, Alexander von," 1149.

7. La Grange, 220.

8. Beaumont, *Zemlinsky*, 476.

9. Alma Mahler-Werfel, *Diaries 1898-1902*, comp. and trans. Antony Beaumont (Ithaca, NY: Cornell University Press, 1998), 371.

10. Mahler-Werfel, *Diaries*, 371.

11. Mahler-Werfel, *Diaries*, 371.

12. Mahler-Werfel, *Diaries*, 371-372.

13. La Grange, 221.

14. Oliver Neighbour, "Arnold Schoenberg," in *The New Grove Second Viennese School*, The Composer Biography Series (New York: W. W. Norton, 1983), 1.

15. Marilyn McCoy, "A Schoenberg Chronology," in *Schoenberg and His World*, Walter Frisch, ed. (Princeton, New Jersey: Princeton University Press, 1999), 2.

16. La Grange, 684.

17. Quoted in La Grange, 684; source not given.

18. La Grange, 684.

19. McCoy, 2.

20. Stephan, 12.

21. McCoy, 2.

22. La Grange, 684.

23. La Grange, 222.

24. La Grange, 220.

25. La Grange, 221.

26. Beaumont, *Zemlinsky*, 56. The Musikverein is also known as the Gesellschaft der Musikfreunde (La Grange, 689).

27. La Grange, 221.

28. Beaumont, *Zemlinsky*, 34.

29. Beaumont, *Zemlinsky*, 34.

30. La Grange, 684.

31. La Grange, 684.

32. La Grange, 221.

33. La Grange, 221.

34. La Grange, 222.

35. La Grange, 220-1.

36. Quoted in La Grange, 222; source not given.

37. Quoted in La Grange, 684; source not given.

38. La Grange, 221. The source of the quotation in this sentence is Natalie Bauer-Lechner, *Mahleriana* (partly unpublished manuscript), Bibliothèque musicale Gustav Mahler, Paris.

39. La Grange, 683.

40. La Grange, 683.

41. La Grange, 683.

42. La Grange, 419.

43. Mahler-Werfel, *Diaries*, 442.

43A. Cord Garben, "An Advocate's View," Booklet, *Zemlinsky Lieder*, Barbara Bonney, Ann Sophie Von Otter, Hans-Peter Blochwitz, Andreas Schmidt, Cord Garben, Deutsche Grammophone 427 3482, 1988, n. pag.

44. La Grange, 704.

45. Mahler-Werfel, *Diaries*, 253.

46. Barbara D. Swedlow, "A Glance at Alexander Zemlinsky through the Eyes of a Lover: A Commentary on the Relationship of Zemlinsky and Alma Schindler," TMs, San Jose State University, 1999, 11.

47. Keegan, Suzanne. *The Bride of the Wind: The Life and Times of Alma Mahler-Werfel* (New York: Viking-Penguin), 1991.

48. Beaumont, *Zemlinsky*, 200.

49. Beaumont, *Zemlinsky*, 82.

50. Beaumont, *Zemlinsky*, 83.

51. Quoted in La Grange, 222; source not given.

52. Beaumont, *Zemlinsky*, 83-4.

53. Beaumont, *Zemlinsky*, 130.

54. La Grange, 686.

55. La Grange, 686.

56. La Grange, 686.

57. La Grange, 683.

58. La Grange, 690.

59. Gustav Mahler, *Briefe 1879-1911*, ed. Alma Mahler (Vienna: Zsolnay, 1924): no. 317, quoted in La Grange, 690.

60. La Grange, 690.

61. La Grange, 690.

62. La Grange, 690.

63. La Grange, 690.

64. La Grange, 683-4.

65. La Grange, 684.

66. La Grange, 687-88.

67. La Grange, 688. Although La Grange states that the Vereinigung schaffender Tonkünstler in Wien was assembling on 23 April 1904 (La Grange, 692), *Baker's* lists its creation as having occurred around 1910 ("Zemlinsky, Alexander von," 1149).

68. La Grange, 689.

69. Neighbour, 6.

70. Beaumont, *Zemlinsky*, 133.

71. La Grange, 692-3.

72. Neighbour, 6-7.

73. Beaumont, *Zemlinsky*, 134.

74. La Grange, 694.

75. La Grange, 694.

76. Documentation of having reached the first name, second person singular familiar form of address, "du," a ritual of etiquette built into the German language, has not been found.

77. La Grange, 715.

78. La Grange, 715.

79. "Zemlinsky, Alexander von," 1149.

80. La Grange, 682.

81. La Grange, 682.

82. Beaumont, *Zemlinsky*, 141.

83. Beaumont, *Zemlinsky*, 153.

84. Beaumont, *Zemlinsky*, 141.

85. Beaumont, *Zemlinsky*, 480.

86. Beaumont, *Zemlinsky*, 154.

87. Beaumont, *Zemlinsky*, 141.

88. Beaumont, *Zemlinsky*, 181. "Jane Grey" (Heinrich Ammans) and "Der verlorene Haufen" (Viktor Klemperer) are the two songs (Beaumont, *Zemlinsky*, 481).

89. Beaumont, *Zemlinsky*, 169.

90. Uwe Sommer, *Alexander Zemlinskys Oper, der König Kandaules: Analyse und Deutung*, Musik-Konzepte 92/93/94, ([München:] Heinz-Klaus Metzger und Rainer Riehn, October, 1996), 22.

91. Beaumont, *Zemlinsky*, 153.

92. Beaumont, *Zemlinsky*, 155.

93. Beaumont, *Zemlinsky*, 156.

94. Beaumont, *Zemlinsky*, 155.

95. Beaumont, *Zemlinsky*, 269.

96. McCoy, 3. The affair ended tragically on 11 November 1908, when Gerstl hanged himself (Beaumont, *Zemlinsky*, 166).

97. Sommer, 22.

98. Beaumont, *Zemlinsky*, 186.

99. Beaumont, *Zemlinsky*, 182.

100. Beaumont, *Zemlinsky*, 182.

101. Beaumont, *Zemlinsky*, 170.

102. Beaumont, *Zemlinsky*, 183.

103. Beaumont, *Zemlinsky*, 187.

104. Beaumont, *Zemlinsky*, 227.

105. Alexander Zemlinsky, *Briefwechsel mit Arnold Schönberg, Anton Webern, Alban Berg und Franz Schreker*, ed. Horst Weber, Briefwechsel der Wiener Schule, vol. 1, ed. Thomas Ertelt (Darmstadt: Wissenschaftliche Buchgesellschaft, 1995): 82, quoted in Beaumont, *Zemlinsky*, 227.

106. Beaumont, *Zemlinsky*, 227.

107. Beaumont, *Zemlinsky*, 225.

108. Beaumont, *Zemlinsky*, 158.

109. Beaumont, *Zemlinsky*, 272.

110. Beaumont, *Zemlinsky*, 273.

111. Beaumont, *Zemlinsky*, 251.

112. *Encyclopedia Americana*, 1969, s.v. "World War I."

113. Beaumont, *Zemlinsky*, 250.

114. Beaumont, *Zemlinsky*, 481.

115. Beaumont, *Zemlinsky*, 274.

116. Beaumont, *Zemlinsky*, 259.

117. Sommer, 22.

118. Beaumont, *Zemlinsky*, 223.

119. Beaumont, *Zemlinsky*, 221.

120. Beaumont, *Zemlinsky*, 482.

121. Beaumont, *Zemlinsky*, 482.

122. Beaumont, *Zemlinsky*, 482.

123. Beaumont, *Zemlinsky*, 322.

124. Lustig, 6.

125. Lustig, 6.

126. Beaumont, *Zemlinsky*, 351.

127. Beaumont, *Zemlinsky*, 351.

128. Lustig, 6.

129. Lustig, 6.

130. Antony Beaumont, introduction and commentary in *Lieder aus dem Nachlaß*, by Alexander Zemlinsky, Antony Beaumont, trans (Munich: Ricordi, 1995), 28.

131. Beaumont, *Zemlinsky*, 483.

132. Beaumont, *Zemlinsky*, 360.

133. Sommer, 22.

134. Beaumont, *Zemlinsky*, 483.

135. Beaumont, *Zemlinsky*, 368.

136. Beaumont, *Zemlinsky*, 483.

137. Beaumont, *Zemlinsky*, 401.

138. Sommer, 22.

139. Sommer, 22.

140. Beaumont, *Zemlinsky*, 452.

141. Beaumont, *Zemlinsky*, 452.

142. "Zemlinsky, Alexander von," 1149.

143. Beaumont, *Zemlinsky*, 297.

144. Beaumont, *Zemlinsky*, 454.

145. Beaumont, *Zemlinsky*, 454.

146. Beaumont, *Zemlinsky*, 455.

147. Beaumont, *Zemlinsky*, 455.

148. Beaumont, *Zemlinsky*, 455.

149. Beaumont, *Zemlinsky*, 456.

150. Beaumont, *Zemlinsky*, 456.

151. Beaumont, *Zemlinsky*, 458.

152. Beaumont, *Zemlinsky*, 459.

153. Beaumont, *Zemlinsky*, 460.

154. Beaumont, *Zemlinsky*, 461.

155. Beaumont, *Zemlinsky*, 461.

156. Beaumont, *Zemlinsky*, 461.

157. Beaumont, *Zemlinsky*, 461.

158. Beaumont, *Zemlinsky*, 462.

159. Beaumont, *Zemlinsky*, 462.

160. Beaumont, *Zemlinsky*, 463.

161. Beaumont, *Zemlinsky*, 460.

162. Beaumont, *Zemlinsky*, 464.

163. Alexander Zemlinsky, *Briefwechsel mit Arnold Schönberg, Anton Webern, Alban Berg und Franz Schreker*, ed. Horst Weber, Briefwechsel der Wiener Schule, vol. 1, ed. Thomas Ertelt (Darmstadt: Wissenschaftliche Buchgesellschaft, 1995): 279, quoted in Beaumont, *Zemlinsky*, 465.

164. Beaumont, *Zemlinsky*, 466.

165. "Zemlinsky, Alexander von," 1149.

166. Beaumont, *Zemlinsky*, 473.

167. Beaumont, *Zemlinsky*, n.pag., Plate 28.

168. Beaumont, *Zemlinsky*, 473.

Chapter 3

1. Beaumont, *Zemlinsky*, xvi.

2. Beaumont, *Zemlinsky*, xvi.

3. Beaumont, *Zemlinsky*, xv.

4. Beaumont, *Zemlinsky*, xv.

5. Beaumont, *Zemlinsky*, 22.

6. Beaumont, *Zemlinsky*, 27.

7. Zemlinsky to Alma Mahler, c. June 1901, Van Pelt-Dietrich Library Center, University of Pennsylvania, quoted in Beaumont, *Zemlinsky*, 28.

8. Zemlinsky to Alma Mahler, c. July 1901, Van Pelt-Dietrich Library Center, University of Pennsylvania, quoted in Beaumont, *Zemlinsky*, 27.

9. Hans Heinsheimer, "Die scharfe Brille über die Nase . . . Meine Erinnerungen an Alexander Zemlinsky,' program book of *Eine florentinische Tragödie* and Schrecker's *Der Geburtstag der Infantin* (Hamburg: n.p., 1981), 13, quoted in Beaumont, *Zemlinsky*, 28.

10. Elias Canetti, *Das Augenspiel* (Munich-Vienna: n.pl., 1985), 301, quoted in Beaumont, *Zemlinsky*, 27.

11. Beaumont, *Zemlinsky*, 27.

12. Beaumont, *Zemlinsky* , 27-8.

13. Beaumont, *Zemlinsky*, 57.

14. Beaumont, *Zemlinsky*, 45.

15. Beaumont, *Zemlinsky*, 47.

16. Beaumont, *Zemlinsky*, 478.

17. Beaumont, *Zemlinsky*, 482.

18. Beaumont, *Zemlinsky*, 45.

19. Beaumont, *Zemlinsky*, 477.

20. Beaumont, *Zemlinsky*, 45.

21. Beaumont, *Zemlinsky*, 477.

22. Beaumont, *Zemlinsky*, 481.

23. Arnold Schoenberg's last named was spelled "Schönberg" at this time (McCoy, 10), but to avoid confusion in this document, the composer is always referred to the spelling he adopted after his reconversion to Judaism in 1933.

24. Beaumont, *Zemlinsky*, 234.

25. Beaumont, *Zemlinsky*, 163.

26. Beaumont, *Zemlinsky*, 117.

27. Beaumont, *Zemlinsky*, 495.

28. Beaumont, *Zemlinsky*, 495.

29. Beaumont, *Zemlinsky*, 522.

30. Beaumont, *Zemlinsky*, 117.

31. Beaumont, *Zemlinsky*, 116.

32. Beaumont, *Zemlinsky*, 117.

33. Beaumont, *Zemlinsky*, 113.

34. Beaumont, *Zemlinsky*, 478.

35. Beaumont, *Zemlinsky*, 76.

36. Beaumont, *Zemlinsky*, 349.

37. Beaumont, *Zemlinsky*, 44.

38. Beaumont, *Zemlinsky*, 186.

39. Beaumont, *Zemlinsky*, 483.

40. Beaumont, *Zemlinsky*, 410.

41. Beaumont, *Zemlinsky*, 483.

42. Beaumont, *Zemlinsky*, 442.

43. Beaumont, *Zemlinsky*, 107.

44. Beaumont, *Zemlinsky*, 32.

45. Beaumont, *Zemlinsky*, 33.

46. Beaumont, *Zemlinsky*, 33.

47. Beaumont, *Zemlinsky*, 109.

48. Beaumont, *Zemlinsky*, 81.

49. Beaumont, *Zemlinsky*, 76.

50. Beaumont, *Zemlinsky*, 476.

51. Quoted in Beaumont, *Zemlinsky*, 109; source not given.

52. Beaumont, *Zemlinsky*, 33.

53. Beaumont, *Zemlinsky*, 478.

54. *Beaumont, Zemlinsky*, 109.

55. Beaumont, *Zemlinsky*, 109.

56. Beaumont, *Zemlinsky*, 109.

57. Beaumont, *Zemlinsky*, 109.

58. Beaumont, *Zemlinsky*, 109.

59. Beaumont, *Zemlinsky*, 109.

60. Beaumont, *Zemlinsky*, 109.

61. Beaumont, *Zemlinsky*, 109.

62. Beaumont, *Zemlinsky*, 109.

63. Beaumont, *Zemlinsky*, 109.

64. Beaumont, *Zemlinsky*, 109.

65. Beaumont, *Zemlinsky*, 74.

66. Beaumont, *Zemlinsky*, 117.

67. Beaumont, *Zemlinsky*, 74.

68. Beaumont, *Zemlinsky*, 74.

69. Beaumont, *Zemlisnky*, 74.

70. Beaumont, *Zemlinsky*, 113.

71. Beaumont, *Zemlinsky*, 74.

72. Beaumont, *Zemlinsky*, 114.

73. Beaumont, *Zemlinsky*, 113

74. Jacobsen, 38-9.

75. Mahler-Werfel, *Diaries*, 258.

76. Beaumont, *Zemlinsky*, 413.

77. Beaumont, *Zemlinsky*, 413.

78. Beaumont, *Zemlinsky*, 114.

79. Beaumont, *Zemlinsky*, 75.

80. Beaumont, *Zemlinsky*, 75.

81. La Grange, 429.

82. Beaumont, *Zemlinsky*, 479.

83. Beaumont, *Zemlinsky*, 84.

84. Beaumont, *Zemlinsky*, 88.

85. Beaumont, *Zemlinsky*, 84.

86. Beaumont, *Zemlinsky*, 85.

87. Beaumont, *Zemlinsky*, 85.

88. Beaumont, *Zemlinsky*, 94.

89. Beaumont, *Zemlinsky*, 480.

90. Beaumont. *Zemlinsky*, 94.

91. Mahler-Werfel, *Mein Leben*, 37.

92. Zemlinsky to Alma Mahler, c. 24 July, 1901, Van Pelt-Dietrich Library Center, University of Pennsylvania, quoted in Beaumont, *Zemlinsky*, 94.

93. La Grange, 483.

94. La Grange, 483.

95. Beaumont, *Zemlinsky*, 297.

96. Beaumont, *Zemlinsky*, 296.

97. Beaumont, *Zemlinsky*, 296.

98. Beaumont, *Zemlinsky*, 296.

99. Beaumont, *Zemlinsky*, 296.

100. Beaumont, *Zemlinsky*, 296.

101. Beaumont, *Zemlinsky*, 297.

102. Beaumont, *Zemlinsky*, 316. The source of the quotation in this sentence is Alexander Zemlinsky, "Lyrische Symphonie," *Pult und Takstock* 1, no. 1 (1924): 10-11.

103. Beaumont, *Zemlinsky*, 316.

104. Kravitt, Edward F. Kravitt, *The Lied: Mirror of Late Romanticism.* (New Haven: Yale University Press, 1996), 159.

105. Kravitt, 166.

106. Beaumont, *Zemlinsky*, 320.

107. Alexander Zemlinsky, *Lyrische Symphonie in sieben Gesängen nach Gedichten von Rabindranath Tagore*, opus 18 ([Vienna]: Universal Edition, No. 10769), 1954.

108. Beaumont, *Zemlinsky*, 318.

109. Beaumont, *Zemlinsky*, 339.

110. Beaumont, *Zemlinsky*, 368.

111. Beaumont, *Zemlinsky*, 368.

112. Beaumont, *Zemlinsky*, 368.

113. Beaumont, *Zemlinsky*, 371.

114. Beaumont, *Zemlinsky*, 360.

115. Beaumont, *Zemlinsky*, 360.

116. Alfred Clayton, "Zemlinsky, Alexander," in *Dictionary of Opera*, Stanley Sadie ed. (New York: W. W. Norton, 1992), 1225.

117. Beaumont, *Zemlinsky*, 361

118. Beaumont, *Zemlinsky*, 118

119. A *Wunderhorn* poem refers to the "schwarzbraunes Mädel," which could be translated as "Black Madonna" or "Black Girl" (Beaumont, *Zemlinsky*, 361).

120. Beaumont, *Zemlinsky*, 361.

121. The completed songs for which love, anger, and other extreme emotions stimulated Zemlinsky's muse number over 100 (see Appendix 1).

Chapter 4

1. "Mattheson, Johann," in *The Concise Baker's Biographical Dictionary of Musicians*, 8th ed., revised by Nicolas Slonimsky (New York: Schirmer-Macmillan; Toronto: Maxwell Macmillan Canada; New York: Maxwell Macmillan International, 1994), 636.

2. Beaumont, *Zemlinsky*, 198.

3. Beaumont, *Zemlinsky*, 198.

4. "Schumann, Robert (Alexander)," in *The Concise Baker's Biographical Dictionary of Musicians*, 8th ed., revised by Nicolas Slonimsky (New York: Schirmer-Macmillan; Toronto: Maxwell Macmillan Canada; New York: Maxwell Macmillan International, 1994), 911.

5. Beaumont, *Zemlinsky*, 199.

6. Beaumont, *Zemlinsky*, 198.

7. Heinz Stuckenschmidt, "Zahlenzauber und Gottsuche in den neuen Musik, in *Die Musik eines halben Jahrhunderts* (Munich: [publisher not given], 1976): 118, quoted in Beaumont, *Zemlinsky*, 197-8.

8. Brenda Dalen, "Freundschaft, Liebe und Welt: the Secret Programme of the

Chamber Concerto," in *The Berg Companion*, ed. D. Jarman (London: [publisher not given], 1989), 141-80; cited in Beaumont, *Zemlinsky*, 205.

9. Beaumont, *Zemlinsky*, 205.

10. H, in German notation, is the equivalent of B in English notation.

11. Beaumont, *Zemlinsky*, 205.

12. Beaumont, *Zemlinsky*, 206.

13. Beaumont, *Zemlinsky*, 206.

14. Painter Richard Gerstl and Zemlinsky's sister, Mathilde, had a summer love affair while she was still Arnold Schoenberg's wife.

15. Beaumont, *Zemlinsky*, 207.

16. Kravitt, 147.

17. Kravitt, 147.

18. Beaumont, *Zemlinsky*, 198.

19. Beaumont, *Zemlinsky*, 198.

20. Beaumont, *Zemlinsky*, 198.

21. Beaumont, *Zemlinsky*, 200.

22. Beaumont, *Zemlinsky*, 200.

23. Beaumont, *Zemlinsky*, 201.

24. Beaumont, *Zemlinsky*, 201.

25. Beaumont, *Zemlinsky*, 201.

26. Beaumont, *Zemlinsky*, 201.

27. Beaumont, *Zemlinsky*, 201.

28. Beaumont, *Zemlinsky*, 368.

29. Beaumont, *Zemlinsky*, 368.

30. Beaumont, *Zemlinsky*, 368.

31. Beaumont, *Zemlinsky*, 369.

32. Beaumont, *Zemlinsky*, 203.

33. Beaumont, *Zemlinsky*, 203.

34. Beaumont, *Zemlinsky*, 202.

35. Beaumont, *Zemlinsky*, 202.

36. Beaumont, *Zemlinsky*, 202.

37. Beaumont, *Zemlinsky*, 202.

38. Cf. Aleister Crowley, "Gematria," *The Equinox* 1, vol. 5 and McGregor Mathers, *Kabbala desnudata; The Kaballah Unveiled* (London: no publisher given, 1887); cited in Beaumont, *Zemlinsky*, 202.

39. Beaumont, *Zemlinsky*, 200.

40. Beaumont, *Zemlinsky*, 199.

41. Beaumont, *Zemlinsky*, 200.

42. Beaumont, *Zemlinsky*, 185.

43. Beaumont, *Zemlinsky*, 411.

44. Beaumont, *Zemlinsky*, 185.

45. Beaumont, *Zemlinsky*, 192.

46. Beaumont, *Zemlinsky*, 232.

47. Beaumont, *Zemlinsky*, 232.

48. Beaumont, *Zemlinsky*, 392.

49. Beaumont, *Zemlinsky*, 392.

50. For further discussion of the use of numerology in the composition of *Der Kreidekreis*, see pages 368 and 369 in Beaumont's *Zemlinsky*.

51. Beaumont, *Zemlinsky*, 267.

52. Beaumont, *Zemlinsky*, 267.

53. Beaumont, *Zemlinsky*, 267.

54. Beaumont, *Zemlinsky*, 192.

55. Beaumont, *Zemlinsky*, 444.

56. Beaumont, *Zemlinsky*, 265.

57. Beaumont, *Zemlinsky*, 266.

58. Beaumont, *Zemlinsky*, 273.

59. Beaumont, *Zemlinsky*, 273.

60. Alexander Zemlinsky, *Lieder aus dem Nachlaß: Posthumous Songs*, Antony Beaumont, ed. (Munich: Ricordi Sy. 5002, 1995), 116.

61. Beaumont, *Zemlinsky*, 392.

62. Beaumont, *Zemlinsky*, 327.

63. Beaumont, *Zemlinsky*, 328.

64. Rita Steblin, *A History of Key Characteristics in the Eighteenth and Nineteenth Centuries* (Ann Arbor, MI: UMI Research Press, 1983), 14.

65. Steblin, 40.

66. Steblin, 44-47.

67. Steblin, 40.

68. Steblin, 121.

69. Steblin, 143.

70. Steblin, 47.

71. Beaumont, *Zemlinsky*, 59, 115, 192, 233, 247, 305, 318, 364.

72. Steblin, 144.

73. Derrick Puffett, "Transcription and Recomposition: The Strange Case of Zemlinsky's Maeterlinck Songs," in *Analytical Strategies and Musical Interpretation*, Craig Ayrey and Mark Everist, eds. (Cambridge: Cambridge University Press, 1996), 76.

Chapter 5

1. Weber, 67.

2. Weber, 67.

3. "Zemlinsky, Alexander von," 1149.

4. "Zemlinsky, Alexander von," 1149.

5. Weber, 68.

6. Beaumont, *Zemlinsky*, 35.

7. Weber, 68.

8. Weber makes this statement, excluding Anton Webern (Weber, 68).

9. Weber, 68.

10. Konold, 17.

11. Konold, 17.

12. Beaumont, *Zemlinsky*, 478-9.

13. Beaumont, introduction, 19.

14. Beaumont, introduction, 19.

15. Beaumont, introduction, 19.

16. With academic thoroughness, Beaumont, in his collection of Alexander Zemlinsky's *Lieder aus dem Nachlass*, lists for each song, the German title, its English translation, the name of the poet, the name of the collection in which it can be found, its

order in the collection, the location of the publisher and its publication date, if that is applicable, the date of the original manuscript, its location and its condition, the name of other composers who set the same poem with identification numbers (for example, Schubert, D806), biographical information, and compositional and structural techniques (Zemlinsky, *Nachlass, passim*).

17. Mahler-Werfel, *Diaries*, 332.

18. Beaumont, introduction, 19.

19. Beaumont, introduction, 19.

20. Beaumont, introduction, 19.

21. Beaumont, introduction, 22.

22. Beaumont, introduction, 24.

23. Goesta Neuwirth, "Alexander Zemlinskys Sechs Gesänge für eine mittlere Stimme nach Texten von Maurice Maeterlinck opus 13 und Franz Schrekers Fünf Gesänge für tiefe Stimme — ein Vergleich," in *Alexander Zemlinsky: Tradition im Umkreis der Wiener Schule*, Studien zur Wertungsforschung, Band 7 (Graz: Universal Edition für Institut für Wertungsforschung, 1976). 113-115.

24. Beaumont, introduction, 25.

25. Weber, 70.

26. Weber, 71.

27. Beaumont, introduction 24.

28. Beaumont, *Zemlinsky* 482.

29. Lustig, 6.

30. Lustig, 6.

31. Beaumont, introduction, 19.

32. Beaumont, introduction, 19.

33. Beaumont, introduction, 19.

34. Beaumont, introduction, 20.

35. Beaumont, introduction, 20.

36. The repository in the Library of Congress Music Division, in Washington D.C., possesses a large collection of the composer's work, which is surely the largest in the United States. Other sources are to be found in the Moldenhauer Archives, in the Houghton Library at Harvard University and in the van Pelt-Dietrich Collection at the University of Pennsylvania.

37. Beaumont, introduction, 25.

38. Beaumont, *Zemlinsky*, 478-9.

39. Weber 68.

40. Anthony Pugh, notes in booklet, *Forgotten Songs, Forgotten Love*, Wendy Nielsen, Robert Kortrgaard, Marquis Classics 81265, 2001. n.pag.

41. Weber, 69.

42. William Mann, trans., song texts in booklet, *Zemlinsky Lieder*, Barbara Bonney, Ann Sophie Von Otter, Hans-Peter Blochwitz, Andreas Schmidt, and Cord Garben, Deutsche Grammophone 427 3482, 1988, 33.

43. Weber, 69.

44. Beaumont, introduction, 26.

45. Beaumont, introduction, 28.

46. Beaumont, introduction, 26.

47. Beaumont, introduction, 26.

48. Beaumont, *Zemlinsky*, 269.

49. Beaumont, *Zemlinsky*, 392.

50. Pugh, n.pag.

51. Beaumont, *Zemlinsky*, 478.

52. Pugh, n.pag.

53. Pugh, n.pag.

54. Pugh, n.pag.

55. Beaumont, *Zemlinsky*, 393.

56. Beaumont, introduction 25.

57. Beaumont, introduction, 25.

58. Beaumont, introduction 25.

59. Beaumont, introduction, 25.

60. Beaumont, introduction 25.

61. Beaumont, introduction, 27.

62. Beaumont, *Zemlinsky*, 274.

63. Beaumont, introduction, 28.

64. Beaumont, *Zemlinsky*, 183.

65. REC Music Foundation, "Und einmal gehst du" page, [database on-line]; available from http://www.recmusic.org/lieder/e/eigner/gehst.html, accessed 1 June 2001.

66. Beaumont, *Zemlinsky* 483.

67. Beaumont, *Zemlinsky*, 411.

68. Beaumont, *Zemlinsky*, 442.

69. Beaumont, *Zemlinsky*, 442.

70. Beaumont, *Zemlinsky*, 443.

71. Beaumont, *Zemlinsky* 444.

72. Beaumont, *Zemlinsky* 446.

73. Beaumont, *Zemlinsky* 446.

74. Beaumont, *Zemlinsky*, 447.

75. Beaumont, *Zemlinsky*, 447.

76. Sommer, 10.

77. Sommer, 10.

78. Beaumont, introduction, 19.

79. These songs, "Chinese Serenade," "My Ship and I," and "Love, I Must Say Goodbye," are settings of German texts by Irma Stein-Firner that had been translated into clumsy English (Beaumont, *Zemlinsky*, 461).

80. Beaumont, introduction, 19.

81. Peter Franklin, "Mahler Zemlinsky: Orchestral Songs," booklet, *Mahler Zemlinsky Lieder*, Anne Sofie von Otter, NDR-Sinfonieorchester, John Eliot Gardiner, Deutsche Grammophon 439-928 2, 1996, 6.

82. Beaumont, *Zemlinsky*, 225.

83. Beaumont, *Zemlinsky*, 226.

84. Beaumont, *Zemlinsky*, 226.

85. Beaumont, *Zemlinsky*, 226.

86. Beaumont, *Zemlinsky*, 226.

87. Beaumont, *Zemlinsky*, 250.

88. *Encyclopedia Americana*, 1969, s.v. "Maeterlinck, Count Maurice."

89. *Encyclopedia Americana*, 1969, s.v. "Maeterlinck, Count Maurice."

90. *Encyclopedia Americana*, 1969, s.v. "Maeterlinck, Count Maurice."

91. *Encyclopedia Americana*, 1969, s.v. "Maeterlinck, Count Maurice."

92. Sommer, 27.

93. Beaumont, *Zemlinsky*, 276.

94. Weber, 83.

95. Weber, 83.

96. Neuwirth, 112.

97. Labhart, n.pag.

98. Beaumont, *Zemlinsky* 272.

99. Weber, 83.

100. Beaumont, 204.

101. Weber, 84.

102. Neuwirth, 113.

103. Neuwirth, 113.

104. Alexander Zemlinsky, *Sechs Gesänge für eine mittlere Stimme und Klavier*, opus 13 (Vienna: Universal-Edition No. 5540, 1914), 2-5.

105. "Alexander Zemlinsky: Six Songs to Poems by Maurice Maeterlinck," translator not given, booklet, *Mahler / Zemlinsky Lieder*, Anne Sofie von Otter, NDR-Sinfonieorchester, John Eliot Gardiner, Deutsche Grammophon 439-9282, 1996. 9.

106. Zemlinsky, *Sechs Gesänge*, 2, 3, 4.

107. Zemlinsky, *Sechs Gesänge*, 6-7.

108. "Alexander Zemlinsky: Six Songs," 10.

109. Beaumont, *Zemlinsky*, 435.

110. "Sprechstimme, Sprechgesang," in *The New Harvard Dictionary of Music*, ed. Don Michael Randel, (Cambridge, Massachusetts: Belknap Press of Harvard UP, 1986), 804.

111. Pugh, n.pag.

112. Lebhart, n.pag.

113. Weber, 83.

114. Zemlinsky, *Sechs Gesänge*, 6-7.

115. "Alexander Zemlinsky: Six Songs," 10.

116. Beaumont, *Zemlinsky*, 272.

117. Beaumont, *Zemlinsky*, 178.

118. Zemlinsky, *Sechs Gesänge*, 10-11.

119. "Alexander Zemlinsky: Six Songs," 10-11.

120. Zemlinsky, *Sechs Gesänge*, 12, 13.

121. Beaumont, *Zemlinsky*, 447.

122. Zemlinsky, *Sechs Gesänge*, 12-13.

123. "Alexander Zemlinsky: Six Songs," 11.

124. Beaumont, *Zemlinsky*, 272.

125. Neuwirth, 116.

126. Neuwirth, 116.

127. Neuwirth, 116.

128. Neuwirth, 116.

129. Neuwirth, 116.

130. Neuwirth, 116.

131. Neuwirth, 117.

132. Beaumont, *Zemlinsky*, 273.

133. Beaumont, *Zemlinsky*, 273.

134. Beaumont, *Zemlinsky*, 273.

135. Zemlinsky, *Sechs Gesänge*, 14-18.

136. "Alexander Zemlinsky: Six Songs," 12.

137. Beaumont, *Zemlinsky*, 273.

138. Franklin, 3.

139. Franklin, 3.

140. Beaumont, *Zemlinsky*, 437.

141. According to Beaumont, "ultra-modern," a cult word of *fin-di-siècle* Vienna, was approximately equivalent in usage to "avant-garde" in the 1950s and 1960s and "post-modern" in the 1980s and 1990s (Beaumont, *Zemlinsky*, 67).

142. Franklin, 3.

143. Pugh, n.pag.

144. Beaumont, *Zemlinsky*, 76.

145. Beaumont, *Zemlinsky*, 273.

146. Beaumont, *Zemlinsky*, 459.

147. Beaumont, *Zemlinsky*, 363.

148. Beaumont, 272.

149. Kravitt, 40.

150. Kravitt, 40.

151. Puffett, 76.

152. Puffett, 76.

153. Puffett, 77.

154. Labhart, n.pag.

155. Labhart n.pag.

156. Zemlinsky, *Sechs Gesänge*, 2.

157. Beaumont, *Zemlinsky*, 481.

158. Puffett, 76.

159. Beaumont, *Zemlinsky*, 274.

160. Beaumont, *Zemlinsky* 273, 274.

161. Puffett, 85.

162. Puffett, 86.

163. Puffett, 72-119 *passim*.

164. Beaumont, *Zemlinsky*, 274.

165. A recent Bay Area performance of the *Maeterlinck Gesänge*, opus 13, occurred in a program sponsored by the Schwabacher Debut Recital Series on 5 March 2000 at Old First Church in San Francisco. The soprano, Allyson McHardy, was accompanied by Monica Vanderveen at the piano.

166. Beaumont, *Zemlinsky*, 219.

167. Beaumont, *Zemlinsky*, 313.

168. Beaumont, *Zemlinsky*, 314.

169. Beaumont, *Zemlinsky*, 313.

170. *Encyclopedia Americana*, 1969, s.v. "Tagore, Sir Rabindranath."

171. Beaumont, *Zemlinsky*, 314.

172. Beaumont, *Zemlinsky*, 314.

173. Beaumont, *Zemlinsky*, 314.

174. Beaumont, *Zemlinsky*, 316.

175. Beaumont, *Zemlinsky*, 316.

176. Beaumont, *Zemlinsky*, 316.

177. Zemlinsky, *Lyrische Symphonie*, 39-68.

178. Beaumont, *Zemlinsky*, 316.

179. Beaumont, *Zemlinsky*, 316.

180. Beaumont, *Zemlinsky*, 261.

181. Beaumont, *Zemlinsky*, 482.

182. Beaumont, *Zemlinsky*, 319.

183. Beaumont, *Zemlinsky*, 320.

184. Beaumont, *Zemlinsky*, 321-2.

185. Beaumont, *Zemlinsky*, 320.

186. Beaumont, *Zemlinsky*, 316.

187. Beaumont, *Zemlinsky*, 316.

188. Beaumont, *Zemlinsky*, 316.

189. Beaumont, *Zemlinsky*, 316.

190. Beaumont, *Zemlinsky*, 317.

191. Beaumont, *Zemlinsky*, 317.

192. Beaumont, *Zemlinsky*, 318.

193. Beaumont, *Zemlinsky*, 326.

194. Beaumont, *Zemlinsky*, 317.

195. Beaumont, *Zemlinsky*, 318.

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197. Beaumont, *Zemlinsky*, 318.

198. Beaumont, *Zemlinsky*, 319.

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200. Schroedter, 4.

201. Beaumont, *Zemlinsky*, 63.

202. Beaumont, *Zemlinsky*, 318.

203. Beaumont, *Zemlinsky*, 319.

204. Beaumont, *Zemlinsky*, 331.

205. Beaumont, *Zemlinsky*, 330.

206. Beaumont, *Zemlinsky*, 178.

207. Beaumont, *Zemlinsky*, 61.

208. Beaumont, *Zemlinsky*, 338.

209. Kraus, n.pag.

210. Monika Lichtenfeld, "Zemlinsky und Mahler," in *Alexander Zemlinsky: Tradition im Umkreis der Wiener Schule*, Studien zur Wertungsforschung, Band 7 (Graz: Universal Edition für Institut für Wertungsforschung, 1976), 101.

211. Lichtenfeld, 103.

212. La Grange, 727.

213. Lichtenfeld, 103.

213A. Beaumont, *Zemlinsky*, 313.

214. Donald Mitchell, *Gustav Mahler*, vol. 3, *Songs and Symphonies of Life and Death* (Berkeley, California: University of California Press, 1985), 215.

215. Zemlinsky, *Lyrische Symphonie*, 2; Mitchell, 319.

216. La Grange, 784.

217. Michael Kennedy, "Kathleen Ferrier sings Mahler: Das Lied von der Erde and three Rückert-Lieder," booklet, Mahler: *Das Lied von der Erde / 3 Rücket-Lieder*, Kathleen Ferrier, Julius Patzak, Wiener Philharmoniker, Bruno Walter, Decca LXT 2721, 1952, 6.

218. Kennedy, 6.

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221. Beaumont, *Zemlinsky*, 319.

222. Beaumont, *Zemlinsky*, 319.

223. Paolo Petazzi, liner notes, trans. Marilyn Turner, *Lyrische Symphonie in sieben Gesängen nach Gedichten von Rabindranath Tagore*, BBC Symphony Orchestra, Gabriele Ferro, Italia ITL 70048, n.d., n.pag.

224. Felix Adler, *Bohemia* (6 June 1924), quoted in Beaumont, *Zemlinsky*, 322.

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Chapter 6

1. La Grange, 687.

2. Beaumont, introduction, 19.

3. Upcoming performances of Zemlinsky's works include:

a. *Eine florentinische Tragödie* (Orchestre de la Suisse Romande, Geneva, 23 November 2003).

b. *Der Zwerg* (Berlin, 17 November 2002).

c. *Sinfonietta* for orchestra (Altersee Institute Orchestra, Salzburg, 31 August 2002).

d. *Lyrische Symphonie* (RSO Wien, Salzburg, 23 August 2002).

e. *Die Seejungfrau* (Essen Philharmonic, Essen, 5 June 2002)
(Universal Edition, "Komponisten" page, available from http://www.universaledition.com/truman/en/templates/, Internet, accessed 17 November 2001.)

4. "Zemlinsky, Alexander von," 1149.

5. W. B. Bailey, "Schoenberg's Early Songs," *The Musical Quarterly* 4 (1990): 502.

6. Bailey, 502.

7. Bailey, 502.

8. Stephan, 4.

9. La Grange, *Challenge*, 625.

10. La Grange, 625.

11. La Grange, 687.

12. Williams, John McLaughlin, "Karl Weigl" page, *Classical Composers Database*, [database on-line], available from http://utopia.knoware.nl/users/smeets/w/weigl.htm, accessed 20 September 2001.

13. La Grange, 687.

14. Mahler-Werfel, *Diaries*, 75.

15. La Grange, 687.

16. La Grange, 687.

17. La Grange, 688.

18. Lustig, 6.

19. Adorno, Theodor Adorno, "Zemlinsky," in *Quasi una Fantasia: Essays on Modern Music*, Rodney Livingstone, trans. (London: Verso, 1992), 115, 114, 116, 119.

Appendix 2

1. Zemlinsky, *Lyrische Symphonie*, 8-36.

2. Zemlinsky, *Lyrische Symphonie*, translation edited by Barbara D. Swedlow, 8-36.

3. Zemlinsky, *Lyrische Symphonie*, 40-68.

4. Zemlinsky, *Lyrische Symphonie*, translation edited by Barbara D. Swedlow, 40-68.

5. Zemlinsky, *Lyrische Symphonie*, 81-96.

6. Zemlinsky, *Lyrische Symphonie*, translation edited by Barbara D. Swedlow, 81-96.

7. Zemlinsky, *Lyrische Symphonie*, 99-108.

8. Zemlinsky, *Lyrische Symphonie*, translation edited by Barbara D. Swedlow, 99-108.

9. Zemlinsky, *Lyrische Symphonie*, 111-119.

10. Zemlinsky, *Lyrische Symphonie*, translation edited by Barbara D. Swedlow, 111-119.

11. Zemlinsky, *Lyrische Symphonie*, 121-123.

12. Zemlinsky, *Lyrische Symphonie*, translation edited by Barbara D. Swedlow, 121-123.

13. Zemlinsky, *Lyrische Symphonie*, 128-132.

14. Zemlinsky, *Lyrische Symphonie*, translation edited by Barbara D. Swedlow, 128-132.

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